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How would you rate Emigre overall as a company?

How would you rate the customer service?

How would you rate the quality of our products?

Emigre mag. should provide more:  
 product coverage  
 designer profiles  
 designer interviews  
 annual design competition  
 more techno  
 more retro  
 more theory  
 just do your own thing

How useful do you find the Emigre catalog section?:  
 very  
 not at all  
 necessary evil

The ads in Emigre are:  
 too many, get rid of 'em all  
 not enough, I want more ads  
 just fine as is

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 yes  
 no  
 depends on the price

How much would you pay?:  
 \$10  
 \$15  
 \$20  
 \$25  
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 Other:

Would you sign the First Things First 2000 manifesto?:  
 yes  
 no  
 undecided  
 not familiar with FTF

Do you think graphic design has social impact?:

yes, always  
 no, never  
 depends  
 who cares?

Do you think designers can be socially responsible in their work?:

yes, always  
 no, never  
 depends  
 who cares?

Do you recycle your used computer equipment?:

yes, always  
 no, never  
 sometimes

How often do you specify recycled paper for your design jobs?:

always  
 never  
 depends on the job  
 depends on the budget  
 recycled paper is generally too expensive

What's your most favorite Emigre issue?:

Emigre#.....  
 They're all pretty good  
 They all suck!  
 No opinion

What's your least favorite Emigre issue?:

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 They're all pretty bad  
 They all kick ass!  
 No opinion

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 Male

Your age:

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 19-24  
 25-29  
 30-39  
 40-49  
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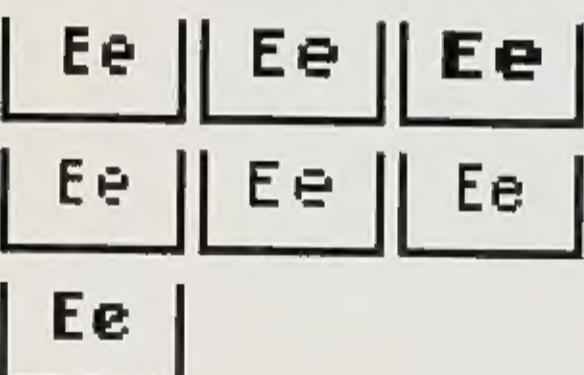
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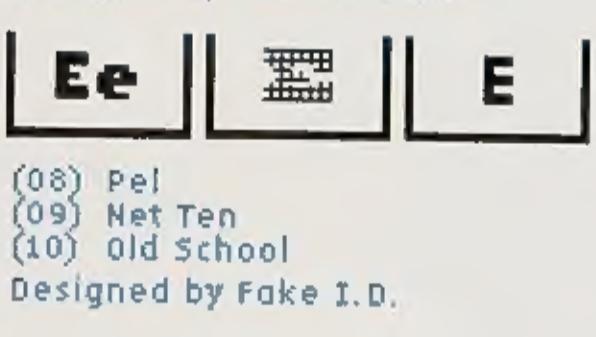
✓ Economy of Means  
✓ Issue No. 59  
✓ Summer 2001  
✓ \$7.95

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Typefaces Used Throughout This Issue  
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(01) Lo-Res-Nine-Narrow  
(02) Lo-Res-Nine-Wide  
(03) Lo-Res-Nine-Wide-Bold-Ait  
(04) Lo-Res-Minus-Nine-Narrow  
(05) Lo-Res-Minus-Nine-Wide  
(06) Lo-Res-Twelve-Regular  
(07) Lo-Res-Twelve-Regular-Bold

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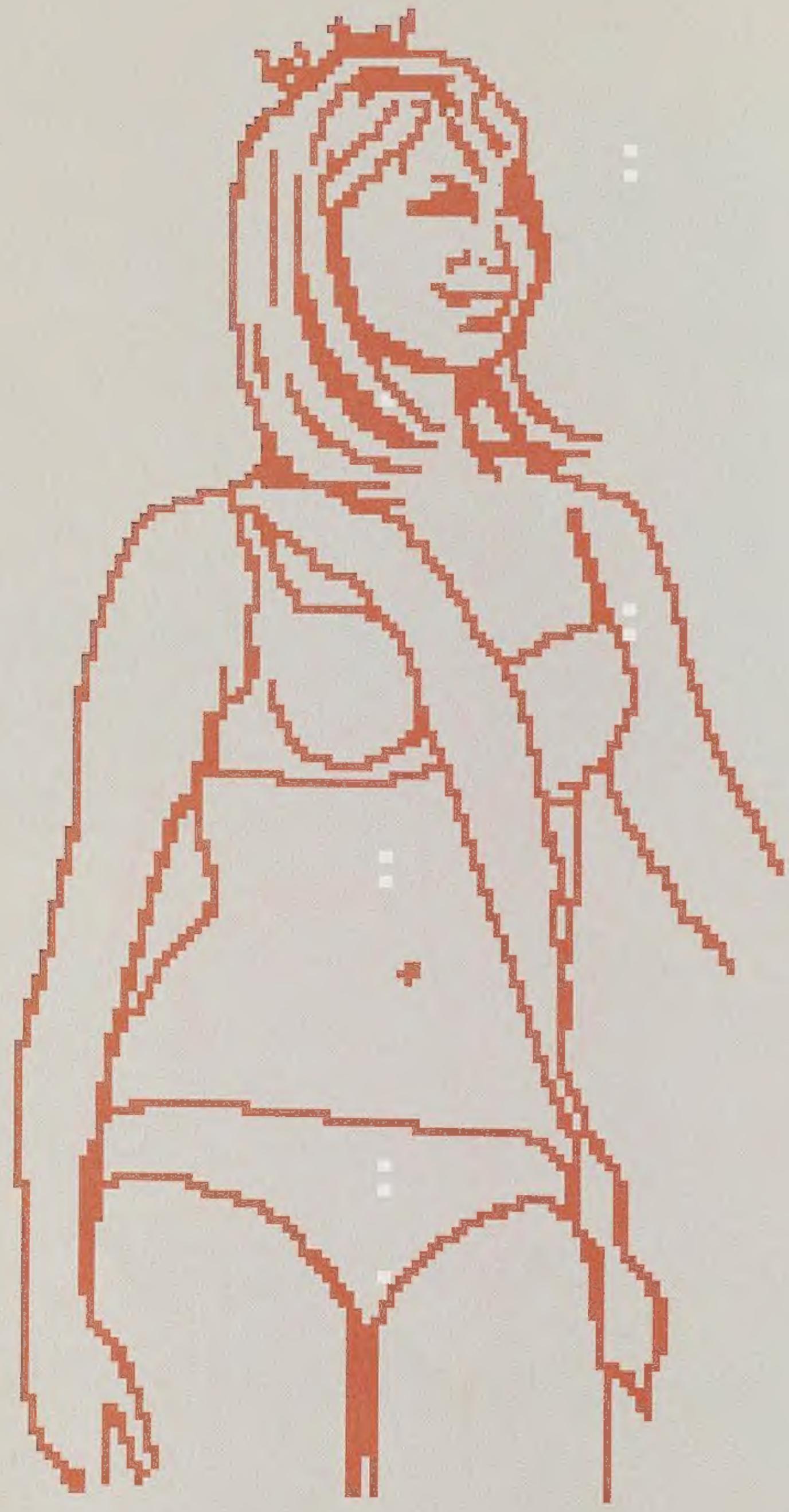


(08) Pel  
(09) Net Ten  
(10) Old School

Designed by Fake I.D.



CLEAN  
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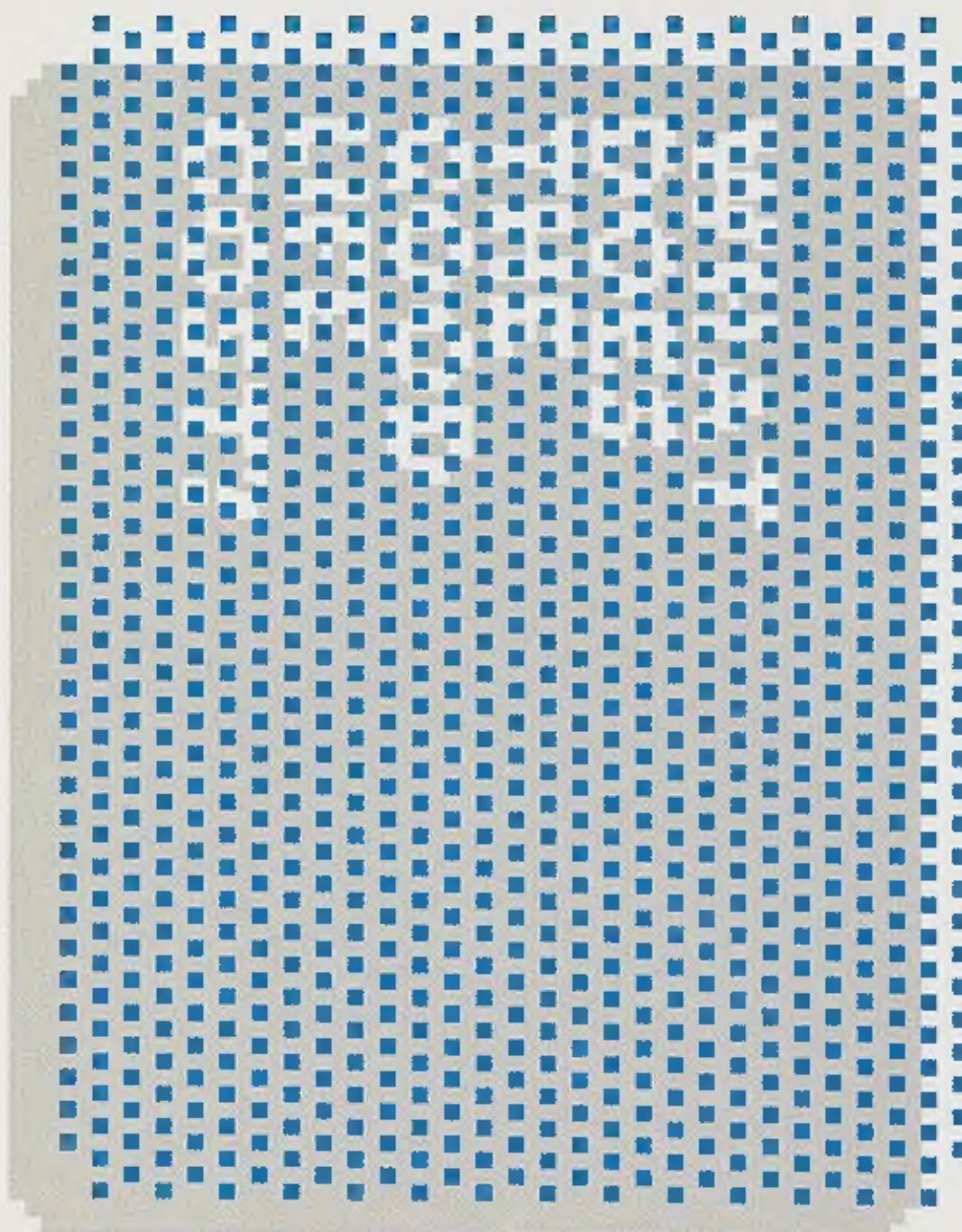


VIRGIN  
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PURE  
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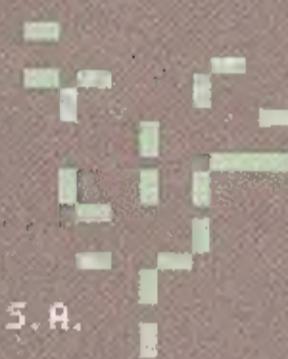
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SUSTAINABLE  
CONSUMERS  
Chris Riley  
08

Menu

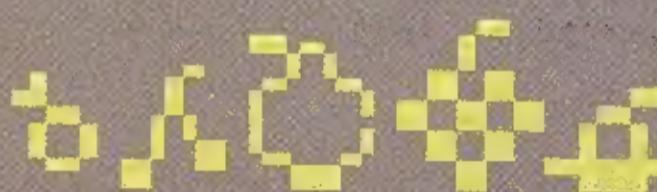
FIRST  
THINGS  
NEXT  
Rick Poynter  
4.4

- old school operating system
- compliant
- ✓ honesty
- ✓ loyalty
- ✓ trustworthiness
- ✓ integrity



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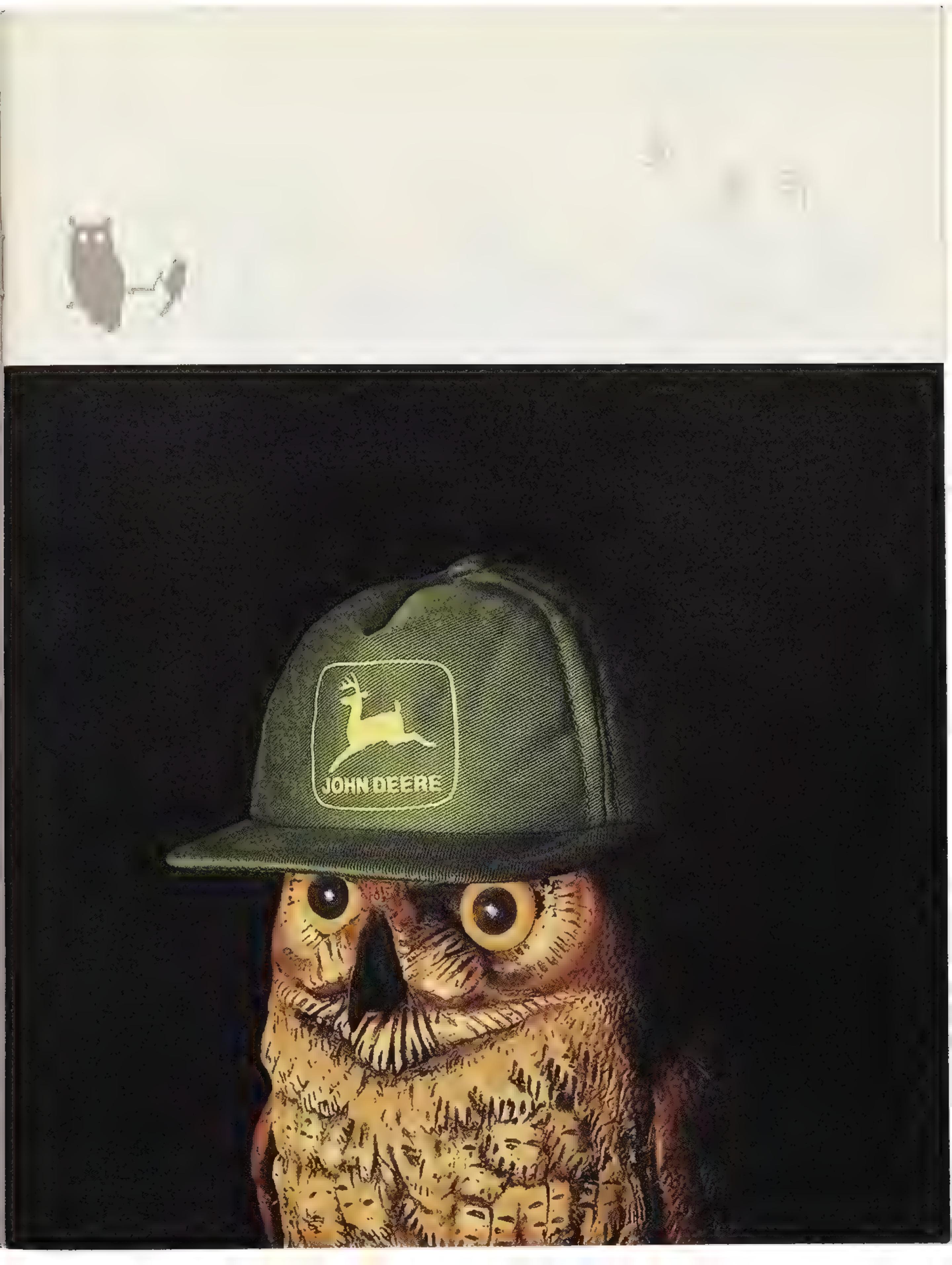


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ES9 MASTHEAD







I'm an advertising guy.

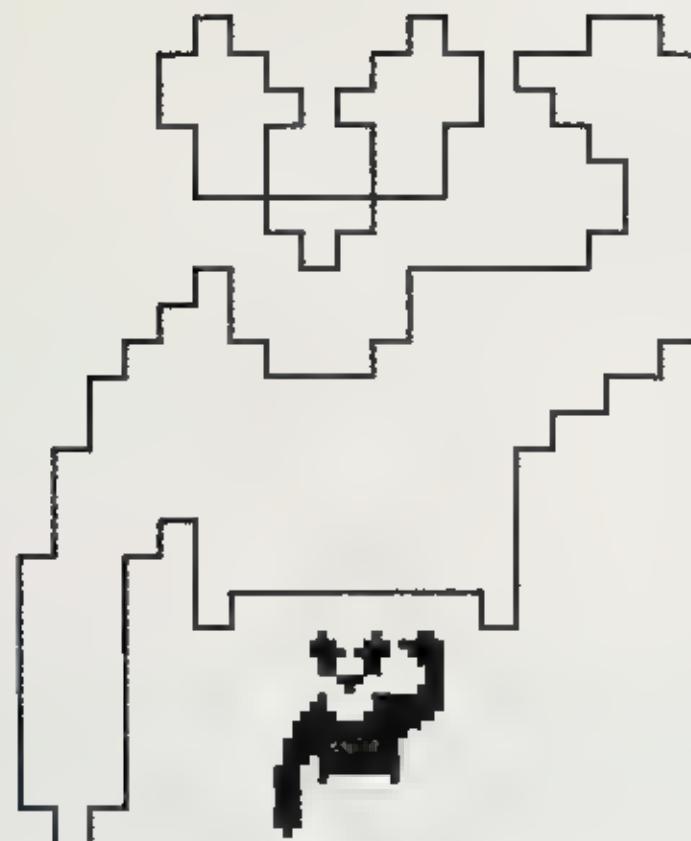
I wanted to make that clear as we engage in this conversation about sustainability. Advertising is intrinsic to consumerism and, as you all know, consumerism is about creating desire.

Now, I am very happy in this environment. I like advertising. I enjoy helping create it and I enjoy being associated with strong businesses that are growing. Strong businesses are important. I grew up in Manchester, England in the seventies. Let me tell you, you learn a lot about the importance of strong businesses when they are in short supply. So I come at this question of "sustainability" from that place. I am not an "environmentalist" in the classic sense. I have not dedicated my life to protecting our environment, though I have huge respect for those who have.

One of the big inventions of consumerism is the "brand." You all intuitively know what I mean when I talk about brand. Yet there are as many different perspectives on what brands are as there are brand owners. It may help if I share with you the way I think about brands. I think of brands as business ideas that have achieved cultural influence. Big brands influence culture in a big way, small brands in a small way.

What interests me about this perspective is that it hinges on two huge ideas. The first is that a brand is a "business idea" and the second is the notion of cultural influence.

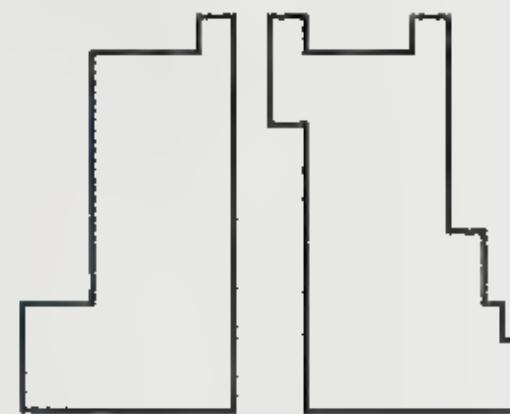
Let's talk first about a business idea. There has been a lot of work done on this subject. On the one hand you can focus on the business "model." The business model is all about the way a business creates wealth. For the last few years, many young technology entrepreneurs have been presenting their business models to venture capitalists for investment. The VC looks at their presentation and asks two questions: Is this a good business model that will generate a return on my investment and is



## SUSTAINABLE CONSUMERISM

By Chris Riley

TRANSCRIPT OF  
A PRESENTATION  
DELIVERED AT  
THE METROPOLIS  
DESIGN CONFERENCE,  
SAN FRANCISCO,  
FEBRUARY 2001





this person likely to do it for me? The business model is about Capitalism. It is about Return on Investment (ROI). It is about the Commodity. In one of its most refined forms, the business model's effectiveness hinges on the financial value ascribed to relationships. This is the way capitalism renders everything as a commodity, to be bought and sold. For example, the value of AOL exists within the relationships created by the service. These relationships are then exploited to create wealth.

The problem with this way of thinking about business is that it under-represents the social and cultural role of business. When Time Warner merged with AOL, what kind of business would be created as a consequence? Is AOL's commodity its relationships with people, like my daughter at her iMac in her bedroom, to be traded as, well, just any other stuff? I understand that the contents of an oil field, for example, are an easy commodity to understand, or the value of owning land, or the ability to make a fine automobile or... but wait. Things are looking harder as I go through that list.

In the film *Wall Street*, we are introduced to Gordon Gecko – remember “lunch is for wimps”? The film reveals the way business commoditizes everything within a capitalist system. The futures of the workers’ lives are in the hands of traders who care little and understand less about them. The young adventurer ends up in a limo with a beautiful woman who informs him that he has earned a reward from Gecko – her. The film uncovers the ugly truth of pure capitalism: the human experience is simply another commodity to be traded for financial gain.

It need not be so. In fact, other work in the field of business analysis suggests that a pure focus on the capital aspects of business is a deeply flawed way of thinking about how business works and how businesses can succeed in the long run. Some early pioneers of consumer businesses seemed to understand this: Ford, Kohler, Cadbury and Lever to name a few. In their world, business was an integral part of society. The role

of the business was not only to generate wealth for the business owner, but to create opportunity for all who engaged in the business transaction, from the entry level employee to the most distant customer. Business is a process, not an entity. It is entirely the product of relationships. As capital became more and more powerful, primarily as technology enabled businesses to scale to the global level, so the human relationship factors that underpin business were eroded. This is where we find ourselves today.

The emergence of corporatism as the dominant ethic of business analysis is recent and will be transient. As Kees van der Heijden has pointed out, in his book *Scenarios: The Art of Strategic Conversation*: “We define structural profit potential as an attribute of a system capable of creating value for customers in a unique way that others find difficult to emulate.” In other words, profit is an outcome, not a sole reason, for business. Many who have started small businesses or are part of family enterprises understand this deeply. Those who have lived through harsh times in Flint, Michigan or Liverpool, England are also aware of this simple, human truth.

What seems to be happening as we enter the next phase of our economic evolution is that many of these chickens are coming home to roost. Businesses that focused solely on maximizing financial ROI seem to have become disconnected from their customers, their employees and their shareholders. This powerful alliance – with many individuals participating in all three experiences – can be credited with driving a fundamental change in the environment for business in the 21st century.

I wonder why?

Information technology has stimulated the creation of a culture of knowledge and it is sweeping the world. In the culture of knowledge everything seems knowable but also everyone wants to know. From the vicarious experience of survival to a

(01)	Carlsberg, Denmark
(02)	Tusker, Kenya
(03)	Lowenbräu, Germany
(04)	Kingfisher, India
(05)	Singha, Thailand
(06)	Sapporo, Japan
(07)	Efes Pilsen, Turkey
(08)	Pilsner Urquell, Czech Republic
(09)	Polar, Venezuela
(10)	Quilmes, Argentina
(11)	Red Stripe, Jamaica
(12)	Super Bock, Portugal
(13)	Guinness, Ireland
(14)	Mickeys, U.S.A
(15)	Grolsch, The Netherlands
(16)	Corona, Mexico
(17)	Pabst Blue Ribbon, U.S.A
(18)	Budweiser, U.S.A

basic understanding of the capitalist system and its attendant marketing habits, people feel smart and informed. And guess what? They are.

The world of marketing and the world of brands have been rocked by these changes. Nothing seems to work quite as it did. Which brings me to that idea of “cultural influence.” It turns out that the degree to which businesses engaged with their public, creating relationships that either sustained, evolved or eroded value was linked less to their ability to create powerful business models and more to their ability to create valuable relationships. This is news to many in the MBA-riddled world of US consumer marketing but is an unquestioned fact of life in Asia and Europe. Here’s what happened:

As marketing mechanized the process of relationship management, the consumer got less emotional value out of the relationship. If money is a symbol of the value of a relationship, they simply reduced the amount of money they were willing to pay for the relationship they had with amoral marketing companies. These companies are not bad but they are sort of culturally autistic. By remaining unable to engage with consumers as human beings with rich cultural lives and complex social environments, businesses were unable to communicate. Thus, they tended to scream and become abusive the more they craved and needed consumer attention. We see the results of cultural autism on our screens everyday: persistently aggravating advertising sending manifestly corrupt messages into our homes.

But in the culture of knowledge the consumer knows. And is rebelling. Recent research that I have been involved in at Wieden+Kennedy has begun to highlight what is going on. We were interested in the evolving relationship between the consumer and big business. We had already come to the view that the brand was a surrogate for the business idea and that if we were to evolve and grow the brands we worked on, we needed

to understand more deeply what they symbolized and how people were relating to them.

As part of one study, I was in Tokyo talking to a producer of Japanese Hip Hop records about the idea of being “modern.” I mention this because in some ways the transcendent themes of the modern experience were there to be witnessed within that conversation. He was twenty-six. I was forty-two. He was from Tokyo. I was from Manchester. Yet we were both intimately aware of and engaged with the work of Ian Anderson and The Designers Republic. When I asked him (through our excellent translator who herself had lived in Kensington, London only three blocks from my old home) how he perceived the idea of modern and where he saw culture evolving, he said: “To a more mental place.” He went on to discuss in depth the fact that products have narratives as well as benefits. We know everything about these products. The whole story. From the vantage point of someone born in 1975, business had to engage with the whole truth of consumerism. That involved two important and related realities: Firstly, that non-sustainable consumption would destroy everything we have and could have, and secondly that the consumer experience was deeper and richer than is ever acknowledged by mainstream marketing.

As we at Wieden+Kennedy travel the world and talk to people for all types of reasons, these themes emerge. Big Business is not perceived to be a de facto problem: it is the lack of imagination, creativity and responsibility within the idea of corporate business that sucks. Brands are seen as manifestations, as surrogates, for the business people who create them. The consumer wants – no – demands, a relationship with those people.

From Brazil, a young media entrepreneur asks: “I just have one question: Who are you?”

And who can answer that simple question? The emergence of a culture of knowledge that is global in scale, due to the atten-



dant networking that now defines communication and social interaction, has brought the real issues facing our Post Industrial Age culture to the fore. Brands can no longer survive on a diet of artificial benefit creation (remember the Tense, Nervous Headache?) or the assumption that somehow we are dysfunctional and need to be “fixed.” We, the individuals who consume, whose money oils the wheels of corporate capitalism, are not broken. We don’t need to be fixed. We, to paraphrase an old Subaru ad I was involved in, don’t need to use what we consume to increase our standing with our neighbors. We can relate to the size and shape of our bodies in a way that helps us enjoy the life, liberty and pursuit of happiness promised in our Constitution. We do not need products to be symbols of empowerment; we have power. We do not aspire to manufactured dreams that reduce our capacity to feel individual. In short, nearly every branding tactic of the past will fail in the future.

Because the nature of transaction between consumers and businesses has moved on.

The cultural role of brands is to respond to the spirit of the times. In the early 1930s, when Coke employed Norman Rockwell, the company transcended its role as a purveyor of refreshment and became deeply embedded in the emerging identity of American consumerism. These values were to sweep the world: optimism, faith in the possibility of harmonious diversity and egalitarianism. In an era when students were being shot at Kent State and carpet bombing was destroying the lives of hundreds of thousands of people on the South East Asian peninsula, Coke tried to “teach the world to sing... in perfect harmony.” Like it or hate it, it was an attempt to project more than the benefit of refreshment. Its power lay in the confidence with which it voiced a perspective.

If we were to respond today, we would respond to the culture of corporate repulsion. By which I mean this: The transcendent

themes of new consumers emerge from their experience as the progeny of the Consumer Age. They have known little else. They have engaged with and then experienced the emotional shallowness of the consumer promise, that what you buy dictates how well you feel. They still feel bad when things didn’t go right. They have learned through experience that promises are shallow and that there must be an ulterior motive for everything. Some would say that they are cynical. But I do not believe that they are. I believe that they are aware.

As they view the world they are aware of how it is all linked. They did media studies in elementary school; they watched *Sesame Street* and learned about ecology from *FernGully*. What seems to be the case is that they have a different narrative than previous generations of consumers. Their narrative embraces their position within a complex and interlinked world. As millions of the young swap banalities yet create networks of relationships on AOL Instant Messenger, they understand only too well the power of causality: that what you do has an effect, somewhere.

They are translating that experience to their life as consumers. In fact, they are rethinking the way they consume. Rather than becoming trapped within the manufactured aspirations of the mass market, they are seeking to create experiences that connect them in a meaningful way to ideas and ideals that are worth something. They take control over their futures by taking control over their expectations. And, talking of futures, they are very concerned about the legacy of wanton excessive consumerism as practiced by the previous generation. In their view they have inherited the consequences of consumption for consumption’s sake with scant regard for the long term future of either themselves or their children. Or, to put it another way, scant regard for meaningful human relationships and responsibilities.

Surveys such as those of the Tandelovich Research Company

have directed our attention for years to the evolution of a fresh perspective on consumption among the young. Well, it seems to be here and if you are in any doubt you only need to look at the fortunes of the Fortune 500 and the near total collapse of the great marketing brands as they surrendered to the ultimate commoditizing business: Wal-Mart. What happened to Kellogg, McDonald's, P&G, Coke, Oldsmobile and a host of others is that they ceased to maintain and develop a dynamic business idea that intersected with the values of their customers. The brand is the manifestation of that relationship, as I have said, its surrogate. Van der Heijden would refer to this as a squandering of two things: distinctive competencies and a dynamic relationship with customers. Over time, the values of our consumers evolve and competitors emulate our core competencies, delivering them for less cost and reducing distinctiveness.

There are two distinct developments, one in the realm of competencies and one in the realm of consumer evolution, that threaten established brand owners who fail to create a dynamic model for brand and business development.

First, we need to acknowledge that the single-pointed pursuit of capital growth has thwarted attempts at creating a sustainable model of consumerism. Technology has been evolving at a hair-raising rate but business models have not. Detroit and the oil industry remain locked in a death grip grounded in the idea of exploitation for enrichment. The consequence: a pathetic response to increasing anxiety regarding all forms of pollution and near indifference to the issue of gradually disappearing resources. The automobile industry has been the bellwether of all consumerism but seems intent on donating that leadership to other categories that more effectively respond to the spirit of this age.

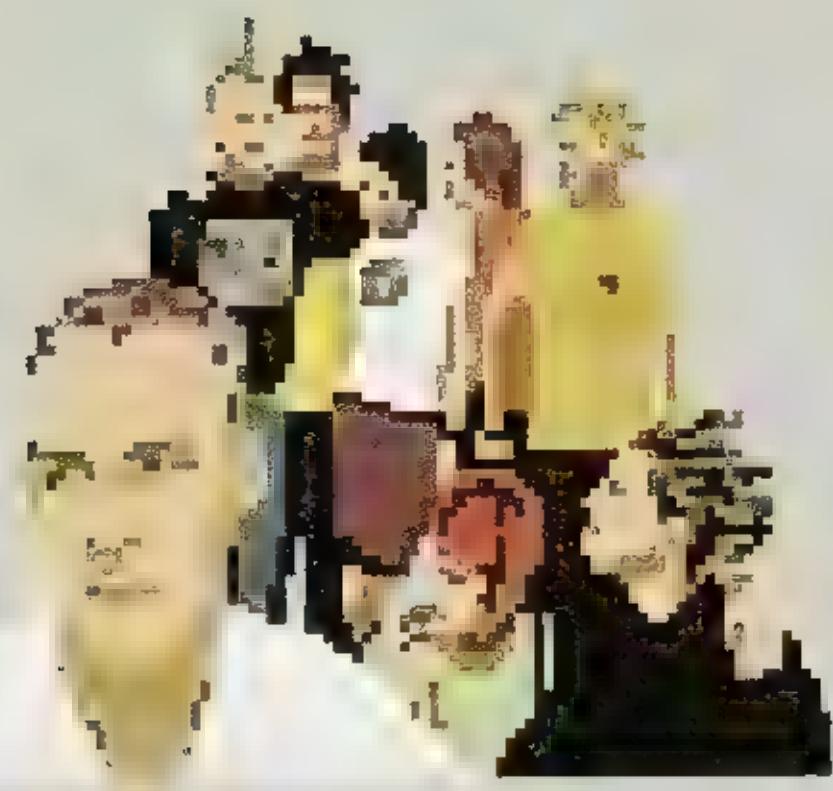
At a time when technology is delivering the means to reduce the impact of the car on our environment, Detroit is marketing

machines that speak to the command and control exploitation culture of the past. The Lincoln Navigator, the Chevrolet Suburban. This is 1970s technology but more important this is 1970s culture. It is about dominance, power, exploitation and it is deeply masculine, or rather a kind of warped version of masculinity that finds an echo in the corruption of sport at the hands of capitalism: the NFL, the NBA. This is how the new consumer sees the old brands.

Secondly we need to accept that things are different now. The world in which our children have developed has taught them much. We have taught them much. They are individuals existing in complex cultural systems. They have transcended vague notions of monocultural national values and the politics of supremacy. They do not trust us. Their version of leadership is not command and control, it is not JFK, LBJ, Churchill, Thatcher or Reagan. If the Clinton presidency taught us anything, it was surely this: leadership is about acknowledging uncertainty rather than manufacturing certainty. We are all flawed and it is how we respond to that fact that defines our future. This sensibility is endemic among new consumers. The Cluetrain Manifesto reflected this as its authors indicated a way forward: Markets are conversations. Absolutely, and so are brands. The question is, what do we want to discuss?

The answer is kind of everything.

At the top of the list is the identity question and the values consumers wish to be associated with as they engage in transactions with companies. Deeply embedded in this question lies their relationship with a world they feel increasingly connected to and in a small way responsible for. They no longer accept the cultural autism of corporate brands. They want a conversation about where we are together. What we are doing and how can we do it better? They want to enjoy the benefits of a healthy economy (don't we all?) without the guilt of screwing it up for everyone else. How can you enjoy your smart new shoes





if you know there are unhappy people living in dangerous conditions so that you can have them? This was never part of the promise but it was always part of the reality. How that reality is visible and the new consumer is aware and engaged. This means we have to be also.

The sustainability question is intrinsic to the identity question. In a culture that has rejected exploitation, has confronted inequity and is striving for a utopian ideal of life liberty and happiness, sustainability has huge cultural value. Within the semantics of the word is the resolution of a paradox: it is about keeping what we love, not losing it.

This means everything

When you talk to new consumers, the idea of impact, or the idea of sustainability, is right at the front of their minds. It is in lock step with a variety of other humanitarian issues. It may be part of a mystical or spiritual value system. It may be part of a reality check and related to their immediate urban environment. It may simply be a part of their general awareness of the world in which they live. Whatever the reason, it is there. It is part of their response to the disappointment of mass consumerism, particularly the mass consumerism created and fueled by the growth of television.

“While our cars may be shiny, and our stocks may be booming, there is another story to be told. There is an emptiness inside, a void in the soul of America. The TV functions as a conduit for the lowest common denominator of public dialogue. Whether it be Regis Philbin or Everly Hills 90210, the world learns about America by the cotton candy that we call Must See TV. And it works. Only 25% of teenagers between the ages of 13-17 can name the city where the US Constitution was written, but a full 75% know that you can find the zip code 90210 in Beverly Hills, California.” Adam Werbach, The Thin Green Line

I quote Adam Werbach because he is a particularly eloquent representative of the new consumer generation. Passionately committed to the Environmental Movement, he was the youngest-ever president of the Sierra Club (at age 26) and now propels his agenda through a video production company and web site called “The Thin Green Line.” As a media sophisticate, he understands the relationship between the issue of environmentalism and what he would consider to be the insidious actions of mass marketers in concealing the truth of consumption from the consumer. Of equal importance is the connection he draws between the feeling of loss that exists within our mass consumer culture and the explosion of environmental concerns. This connection is the critical link between the future and history of brands.

Consumerism’s great contribution to Maslow’s hierarchy is desire. In many cases branded goods are promoted as a means of self-actualization. The notion is that, fully empowered by access to the right stuff, an individual can get a grip on his or her own reality and project a kind of instant individuation, a personality that is both unique and yet belongs to a larger group. The trick is always, as we know, for the brand to influence the idea of the group to which people aspire. And people seem to like this.

It turns out that buying stuff because it satisfies desire is OK. In fact, it is rather pleasing. There are many people in the world today who would love the opportunity to get stuff because they want it rather than be restricted to only satisfying their needs. And before we run off in an apoplectic rage about the sinfulness of desire, I am afraid to tell you that it is a basic human truth. We want as well as need. The experience of desire is nice! We love it! In my view the crisis of consumerism is not that it creates desire but that it fails to satiate. Most critiques of consumerism and the advertising industry it created seem to focus on how bad creating desire is rather than asking if we can create desire for, well, something else.



• • •





This turns out to be on the minds of the new consumer: I want to want but I want to want what will actually satisfy me.

So imagine if we, as the creative fuel of an evolving consumerism, were to shift the focus of desire from something we can never satiate to something we can. To me that is the essence of the new consumerism. It has all the thrill of the old but this time it actually delivers.

This is where we can begin a serious conversation about sustainable consumerism. This is when we can look brand owners in the eye and talk honestly and openly about the challenges they face. The ability to create great stuff is not necessarily correlated to the ability to create great relationships. Within relationships that thrive, all parties are able to enjoy the experience. The brand owner who ignores the consumer values part of the equation fails to acknowledge the human dimension to the relationship. As we proceed into a consumer world within which many different versions of the same stuff offer marginal differentiation for the consumer, we will become ever more reliant on the quality of the relationships we create. While the Internet utopians of rationality argue that information technology will reduce everything to price value based comparisons, the consumer is mourning the loss of human contact. The loss of valuable relationship. Just look at the mourning ritual of the recently bereaved Oldsmobile franchise.

In a recent speech to a conference hosted by Metropolis magazine I put up the following slide: "The modern consumer adds environmental impact to the perceived cost of consumption and is attracted to companies who acknowledge their responsibility by embracing incremental improvements in environmental impact."

This observation was grounded in conversations we had with consumers in the research I have been involved in at Wieden+Kennedy. Here is what seems to be going on: The sus-

tainability question has become a flash point for the anxiety that permeates the relationship people feel they have with business. The continuing lack of interest expressed through brands by business in this question is seen as symptomatic of the corporatisation of the consumer experience. The profit motive is seen to have trumped basic human decency. Carl Pope, of the Sierra Club, once told me that the environment was the issue that almost guaranteed a young voter turnout. It has become a focus of their fear that they will lead meaningless lives in servitude to massive businesses whose sole concern is shareholder value. It signals the threat they feel: that they have little control over their lives and that business cannot be trusted.

The upshot of this is that "sustainability" has become their issue. The new consumer owns the new consumption and their values will dictate which brands succeed and how. There is no barrier being put up by the consumer to the idea of sustainable consumption.

I was discussing these issues with a designer called Alex Gajowskyj. Alex had designed the "world shoe" for Nike. The idea was to create a product with minimal waste, designed for manufacture and usable by the people who made it. In a deep way the project reflects the response a good company like Nike has when confronted by this issue. Nike has started to move towards sustainable consumption as it acknowledges the feelings of both its consumers and its employees. Alex's experiment was a central part of this evolution. In his words this is what they learned: "Tradition, natural opposition to change, and a reliance upon 'tried & trusted' business practice represent the biggest obstacles for any business seeking global growth." Alex Gajowskyj, Shoe Designer.

In other words, if the consumer is not the barrier, then the business is. Part of the dynamic evolution of distinctive competencies, to use Kees van der Heijden's idea, is to evolve away

from the traditions and practices that hinder the ability of the business to engage fully with the consumer.

Evolving consumer values demand that modern brands rethink the transactions they rely on for consumer attention. This is why brand owners need to care about the sustainability question. It is a cultural phenomenon as well as a real issue. If brands are to respond to the spirit of the times, they need to respond to this most crucial element of contemporary culture. Furthermore, they need to acknowledge that, as a symbol, it is also a symptom of a deeper dysfunctionality between brands in general and the consumer. The relationship between consumer and mass brands has decayed to such a point that the days of premium priced high margin branded products seem to exist only in our fantasy world. We need to change that; people want more! But now they want more from us as people rather than more of our stuff.

Here is a comment by Clive Whitcher, who oversees Strategic Planning for Saatchi & Saatchi on their Toyota business: "Prius buyers are ecstatic about the car and what it says about Toyota. Toyota's their hero for finally doing something tangible about the environment – one guy came to a group with a collage featuring evergreen sprigs and a rose stuck to (recycled) paper! The love is akin to what people felt in the 70's when Toyota was their savior – saving them from bad gas mileage when prices went up and there were lines at the gas station and of course from bad domestic quality and ridiculous domestic 'downsized' compacts." Clive Whitcher, Saatchi & Saatchi

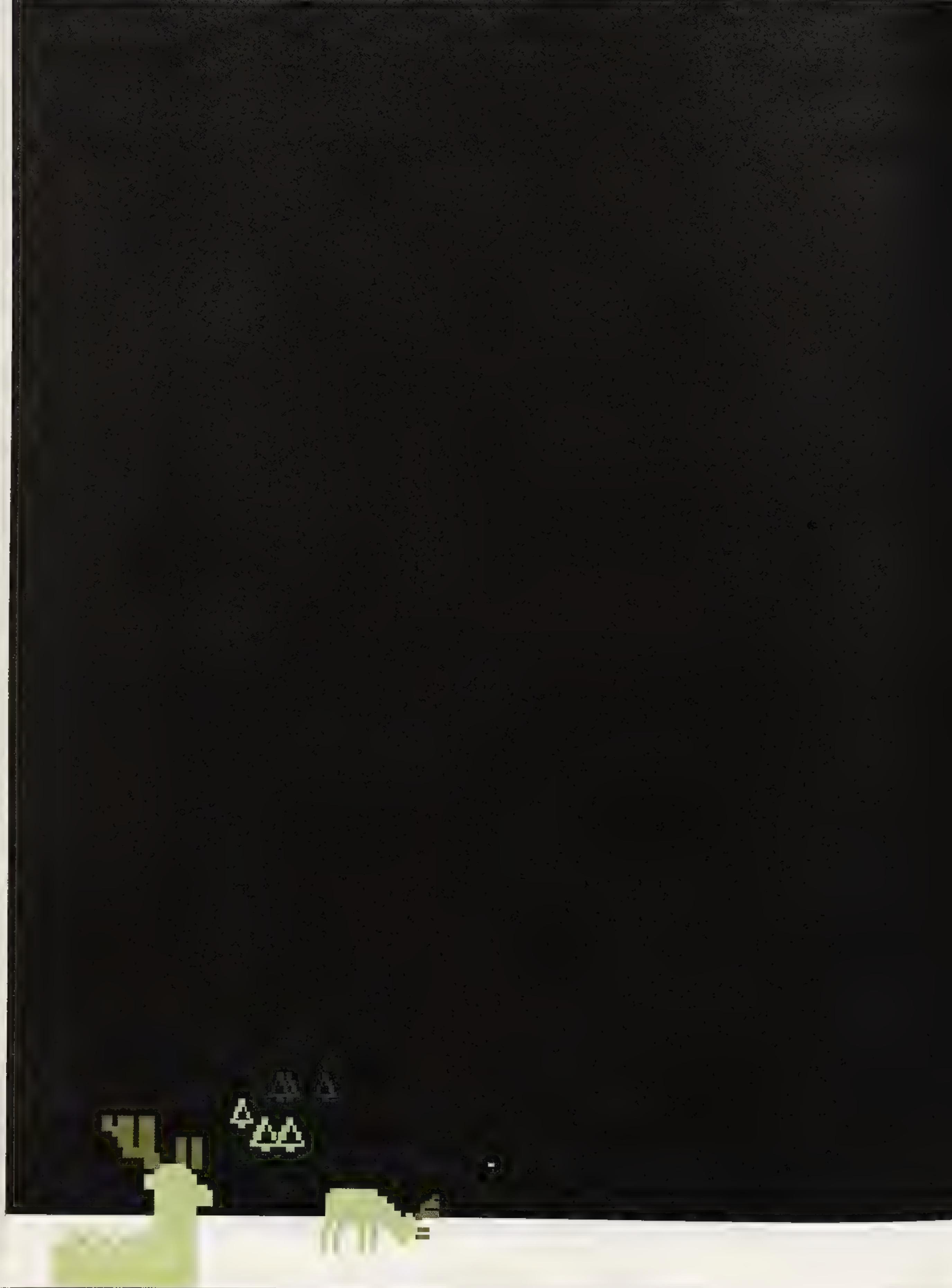
The movement has started. There are companies, like Nike and Toyota that are responding to their consumers' deeply felt issues. But on a broader scale my question is: Where are the designers? Where are the ad guys? How can we develop skills and practices that respond to this evolution? How will we determine the effectiveness of what we do when the entire industry

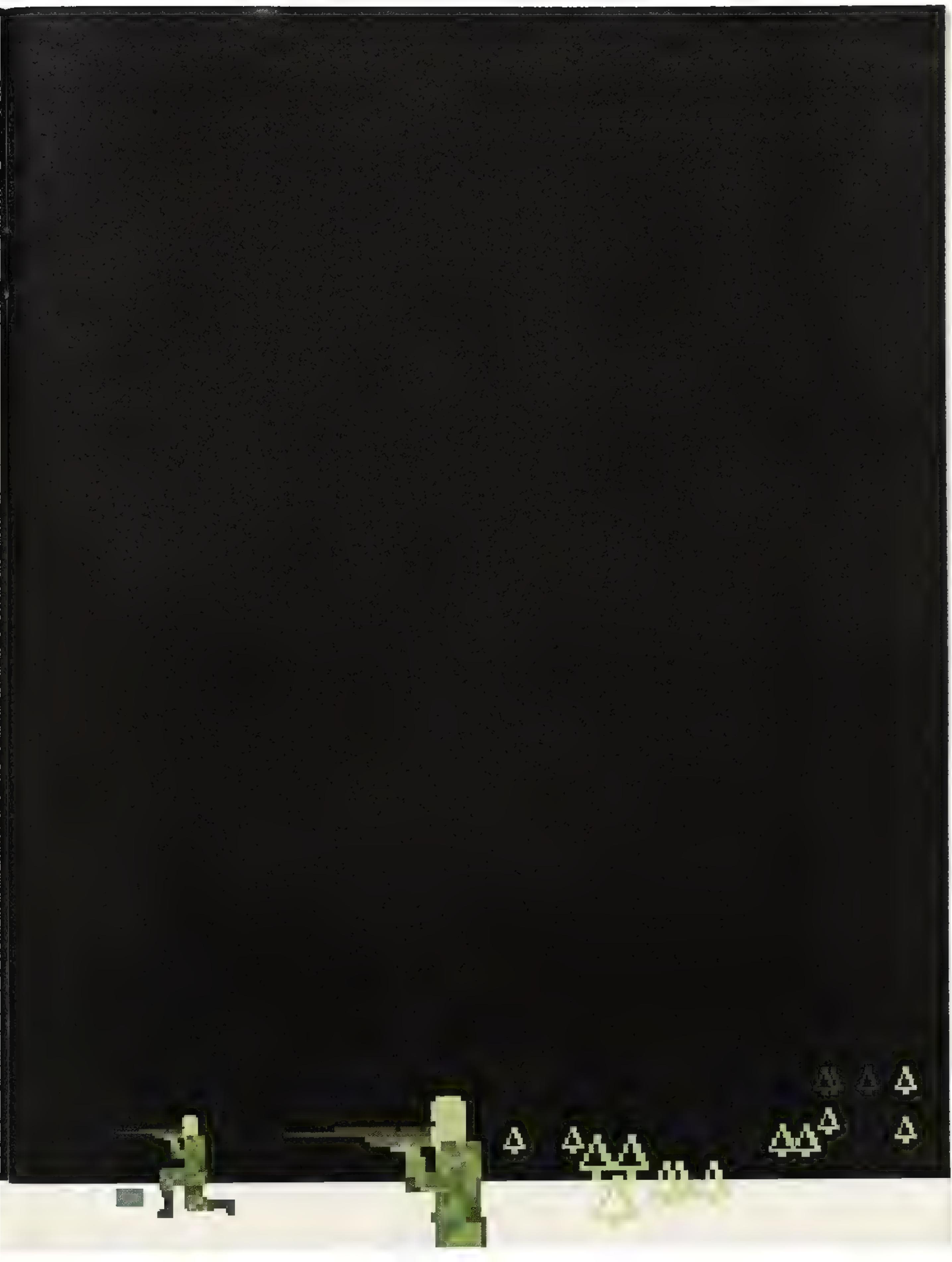
is trapped in an unevolved capitalist paradigm? How can clients trust that the advice they are being given responds to the reality of consumer culture when that advice remains locked in process-based thinking from the 1970s? It is time to challenge these traditions, as Gajowskyj has stated. We have in our midst the most well informed talent in the history of our young industry. Coupled with mind-expanding technology that helps us learn and execute ideas better and faster than ever before, we have no excuse to fail the people we create our work for, both clients and consumers.

Sustainability is just that: it is about sustaining, providing nourishment, keeping going. Brand owners who nourish their consumers with meaningful ideas and representation, designers and advertising people who take a similar approach and help their clients keep going will recognize that consumerism is, like everything else in our world, about evolution. In this case, evolution away from the self-destructive impulse of mass commoditization and towards a sustainable consumerism that satiates our desires for strong relationships grounded in our common humanity.

CHRIS RILEY IS A CHIEF STRATEGIC OFFICER WITH WIEDEN + KENNEDY. HE WORKS WITH ALL W+K OFFICES WORLDWIDE (NEW YORK, LONDON, AMSTERDAM, TOKYO, PORTLAND). HIS ROLE IS TO HELP THEM THINK STRATEGICALLY ABOUT THE RELATIONSHIP BETWEEN THE CONSUMER AND CLIENT BRANDS









HAPPILY  
EVER  
BEFORE

Yes, we're

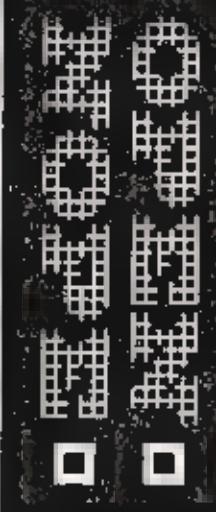
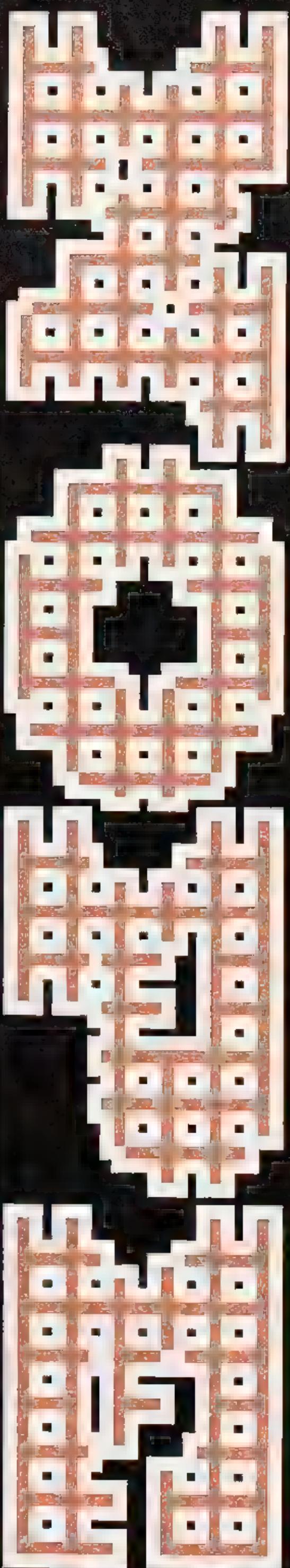
to post-consumer satisfaction!

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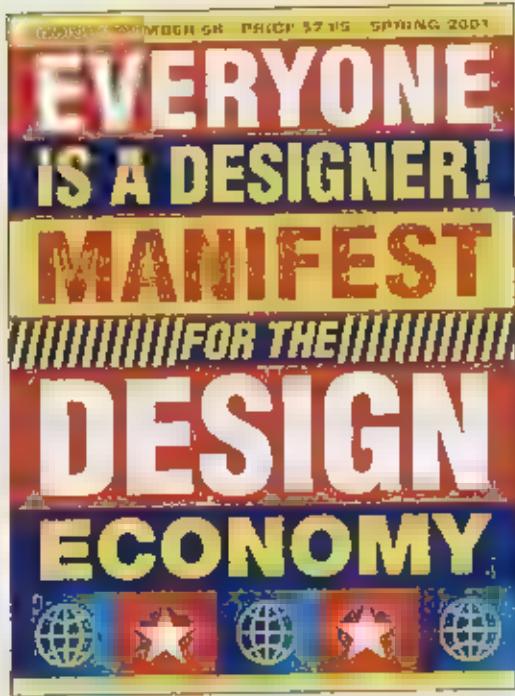
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**EMIGRE #58**

***Everyone Is a Designer: Manifest for the Design Economy, 2001***

**Guest edited and designed by Mieke Gerritzen**  
Will the Internet of the future be nothing more than enhanced television with "buy-now" features? Is it destined to become no more than another leisure and commerce medium, or can it be steered away from this fate by designers, taking it to surprising or educational directions? In this manifesto, designers, critics, and multimedia specialists such as Kevin Kelly, Max Kisman, Steve Heller, Aaron Betsky, Dejan Krasic, Lies Ros, Janet Abrams and Dagan Cohen express their opinions in sharp, thought-provoking questions and declarations.

Plus, Elliott Peter Earls keeps us abreast of his graphic wanderings around the globe in the second installment of his "Notes from a Kultural Backwater." Also included is a 32-page type specimen book introducing Dailliance, a typeface designed by Frank Heine (creator of Remedy and Motion).

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## Audio Cassette



**EMIGRE #57**

***Lost Formats Preservation Society, 2001***

**Guest edited and designed by Experimental Jetset**  
*Emigre* #57 is an homage to lost formats — a celebration of customized mixtapes, obscure computer discs, and forgotten standards. The issue, while questioning its own physical manifestation as a magazine, reminds us how once each format used to contain its own specific data, while today the CD/DVD format is capable of containing ALL data, setting the stage for the final step, the mythical non-format. Produced in Experimental Jetset's trademark graphic approach of understated lyricism, *Emigre* #57 contains essays by Purple magazine editor Jeff Rian, Greek architect Andreas Angelidakis, NY/LA-based artist Miltos Manetas, and Ian Svenonius, the singer of the Washington DC band The Make-Up. Also included is a visual contribution by Delaware, a Tokyo-based pop band/design studio, who juggle traditional formats by presenting their song lyrics in the style of The New York Times.

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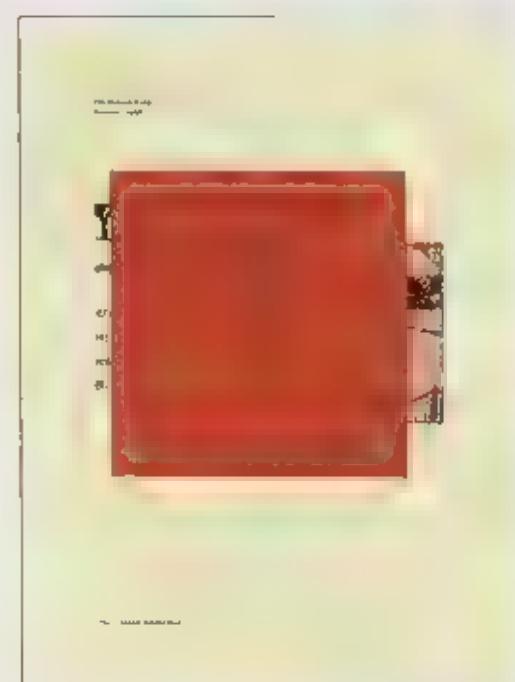


**EMIGRE #56**

***The Emigre Legacy: 16 Years of Graphic Design Production, 2000***

In this issue *Emigre* looks at its 16 year legacy and doesn't like what it sees. Has the damage been done or is there still hope? See for yourself as *Emigre* scrambles for redemption. *Emigre* #56 is also the testing ground for a brand new typeface designed by Rodrigo Cavazos. And Elliott Peter Earls submits his first in a another series of experiments titled "Notes from a Kultural Backwater." Plus, in an election year it's difficult to remain non-political, even as a graphic designer. After an absence of one issue, our readers have once again come through by filling another three pages of the Readers Respond section, including additional letters in response to the First Things First Manifesto 2000, the political topic that won't die.

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**EMIGRE #55**

***The Leisure Time Issue, 2000***

Centered on the desert photography of Bruce Licher and Rudy VanderLans, this issue shows how these two designers merge their personal photographic explorations with their graphic design work. Bruce Licher's segment features a series of panoramic photographs of desert landscapes and their application in the packaging and promotional design work for his band Scenic. VanderLans creates an unusual type specimen by mixing texts from the 1901 book *The Desert* by John C. Van Dyke with photographs from a recent road trip to the Mojave desert. Also includes the final installment in a series of portraits by Elliott Earls titled "Gangsters and Their Effect on my Soul."

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#### EMIGRE 50!

##### *Think Ink, 1999*

Designer/writer Shawn Wolfe gives us an overview of BeatKit, a company he started in the early 80s with the intent of questioning design's function as spectacle/commodity. Elliott Earls of The Apollo Program renders a series of highly subjective portraits of typefaces.

Three new typefaces are introduced: Cholla, designed by Sibylle Hagmann is shown in a series of layouts created by Hagmann with text by Denise Crisp.

Crisp Vendetta is a new series of Venetian-style printing types designed by John Downer. The fonts are first used in this issue of *Emigre* in an interpretation of the 1920 book *Our Arab: Palm Springs and the Garden of the Sun* by J. Smeaton Chase, with type and photography by Rudy VanderLans.

Brian Eno invites us to his home for an hilarious chat about printing inks, and Martin Venezky, art director of San Francisco's cult tab *Speak*, presents his Ph.D. thesis, "Notes on the West," a visual odyssey dealing with the iconography of the Old West.

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#### EMIGRE 49

##### *The Everything is for Sale Issue, 1999*

1964, graphic designer Ken Garland and 21 others issued the *First Things First* manifesto. It was a call to arms for graphic designers, an ultimatum, as Garland put it, "to think about the opportunities for graphic design and photography outside advertising." Although written more than 30 years ago, the *First Things First* manifesto strikes us as being more relevant and timely than ever. Designers are gobbling up the finest talents and the most personal artist expressions to sell ever larger quantities of widgets. *First Things First* reminds us that there are alternatives, so we have reprinted it here, and built an entire issue around it, including articles by some of today's brightest critics of corporate culture: Thomas Frank (*The Baffler*), Carrie Moyer (*Stay Free!*), Kalle Lasn (*Adbusters*), Jonathan Dee and Kevin Fenton. Also: interviews with Kalle Lasn and Chris Dixon, respectively the editor and (former) art director of *Adbusters* magazine.

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#### EMIGRE 48

##### *Untitled II, 1998*

*Mother Jones* magazine decided to upgrade their image in 1998 and *Emigre* got the inside scoop on the politics of the redesign from art director Rhonda Rubinstein. Then, graphic designer Stuart Bailey allows us a peek behind the scenes in the creation of the "Werkplaats Typografie," a new experimental graduate design program based in Arnhem, Holland. Also, Kenneth F. Kraljevich, in his essay "Skilling Saws and Absorbent Catalogs," points out how art and design have come to inform one another, and how graphic designers may earn from the symbiosis. Also, enclosed as a special 3-page addendum, is *A Brief History of Type Design at The Apollo Program*. This type specimen booklet introduces seven new fonts, all of which were produced and designed by Elliott Earls.

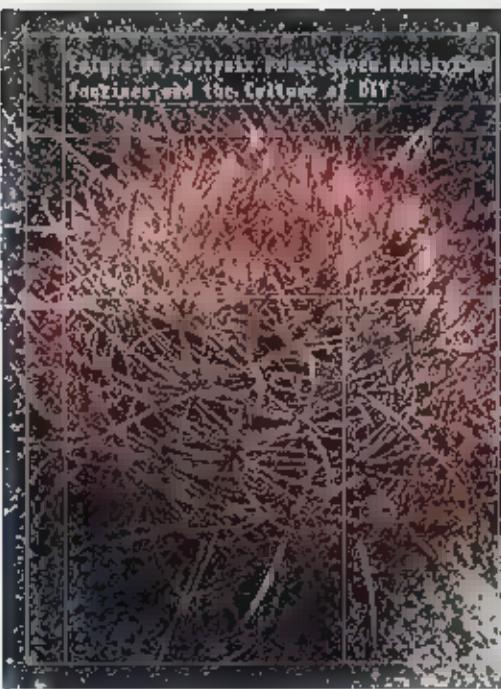
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#### EMIGRE 47

##### *Relocating Design, 1998*

Jeffery Keedy, in his latest article, "Graphic Design in the Postmodern Era," points out the lack of critique within design and the general willingness of designers to have their "values and ideals be dictated by the commercial marketplace." In her article "The Macrame of Resistance," Lorraine Wild suggests ways to "salvage graphic design in the face of the juggernaut of technology and the demands of the market." Also in this issue is an interview with Michael Shea, who expounds on what he perceives as the disconnect that exists between theory and practice, and the maker and reader, in graphic design. Furthermore, Zuzana Licko offers her latest typeface design, Tarzana. It gets its first test drive here, throughout *Emigre* #47. And Stuart Bailey travels around the world searching for some words of wisdom and feedback from fellow designers regarding the precarious idea of chance as a method for design.

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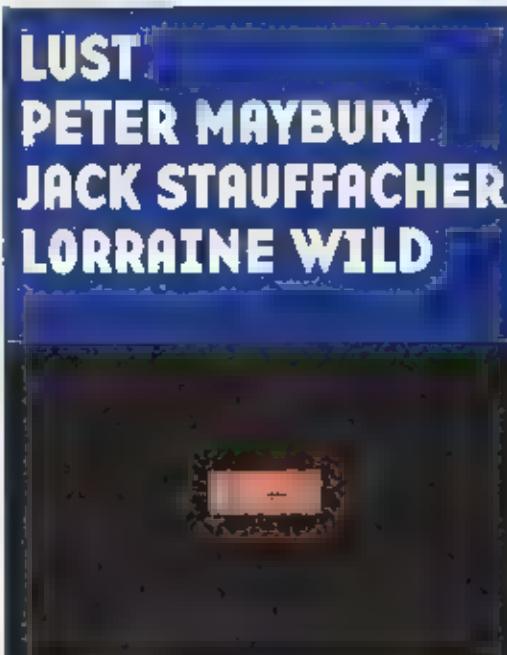
#### EMIGRE 46

##### *Fanzines and the Culture of D.I.Y., 1998*

As more and more designers start their own magazines and become initiators of graphic products, instead of solving "problems" for others, we thought it might be inspirational to take a look at the world of fanzines and other graphic Do-It-Yourself projects. Teal Triggs gives us an insightful and considered history of the British fanzine, while Bill Gubbins in a "modestly hysterical digression," gives us his take on their US counterpart. Also, *Emigre*'s very own sales diva, fanzine junkie, and one time Punk rock drummer, Ella Cross, picks her favorite zines, while Daniel X O'Neil delivers nothing less than a glimpse of the future of fanzines, which looks much better than you think, as long as you really think. And from the horse's mouth comes the inside story of *Heckler*, a zine gone big time and back, sort of, as told by co-publisher and D.I.Y. design man John Baccigalupi.

Besides fanzines we also look at some graphic designers who have taken publishing into their own hands. Featured are Orangeflux and their self-produced project *Rust Belt*, and we look at two recent projects published by *Thirst* reviewed by Denise Gonzales Crisp.

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#### EMIGRE 45

##### *Untitled, 1998*

This issue features interviews with members of the Dutch graphic design team LUST, who discuss their form-follows-process approach to graphic design, and Peter Maybury, the Dublin-based designer for cultural institutions such as *CODE* magazine, the Douglas Hyde gallery and the Dublin French Film Festival. Also, Chuck Byrne looks at the experimental typographic print work of San Francisco-based letterpress printer and designer Jack Stauffacher, while Andrew Blauvelt, in his essay "Head to Hand," does a "deep reading" of the book designs of Lorraine Wild, the Los Angeles-based designer, writer, critic and educator.

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#### EMIGRE 44

##### *Design as Content, 1997*

*Emigre* #44 takes an in-depth look at design book publishing by reviewing four books published in 1997, *G1: New Dimensions in Graphic Design*, a compilation of recent graphic design work, *Pure Fuel*, authored by the London-based Fuel, *Ray Gun: Out of Control*, a celebration of the magazines published by Marvin Jarrett, and *Mind Grenades: Manifestos from the Future*, reprints of the opening spreads from *Wired* magazine. Essays by Diane Gromala, Kenneth FitzGerald, Shawn Wolfe, Bill Gubbins and Rudy VanderLans.

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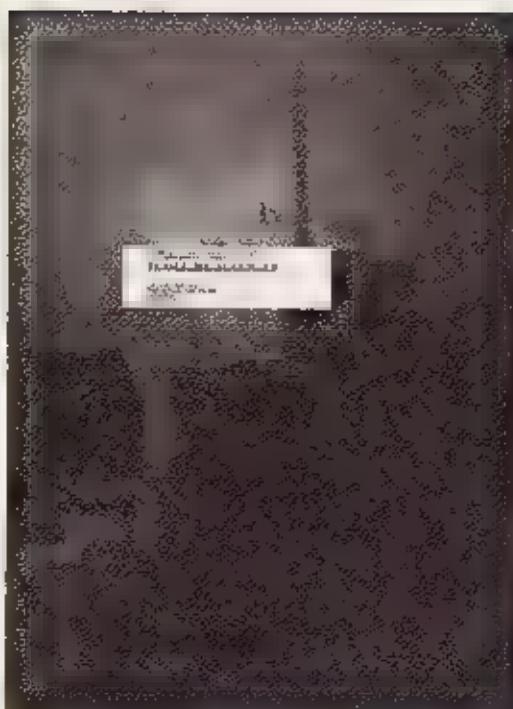


#### EMIGRE 43

##### *Designers are People Too, 1997*

Selling out, greed, exploitation, piracy - the dark side of design is explored in this issue and no stone is left unturned. Jeffery Keedy lets it rip in "Greasing the Wheels of Capitalism with Style and Taste or the 'Professionalization' of Graphic Design in America," while Denise Gonzales Crisp in her article "Out of Context: Entrepreneurs, Designists and Other Utopians" looks at what designers (can) do to circumvent the traditional and often compromising client/designer relationship. Also, Teal Triggs and Sian Cook, of the London-based Women's Design + Research Unit, revisit the seemingly unchanged role of women as both subjects and objects in graphic design. Lastly, Rudy VanderLans takes a closer look at type as intellectual property in "The Trouble with Type." Also enclosed is a pull-out poster design project titled *Space Probe: Investigations into Monospace*. Introducing the new *Emigre* font *Base Monospace*.

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**EMIGRE #41****The Magazine Issue, 1997**

When it comes to magazines, which ones do we remember best, and what about them is it that makes them so memorable? This is the question we posed to Martin Venezky, the art director of *Speak Nancy*, Bonnell-Kangas, the publisher of *Nancy's* magazine, Daniel X O'Neil, a writer who publishes visually interesting poetry books, Denise Gonzales Crisp, a writer and graphic designer, and Kenneth FitzGerald, a design teacher and artist. Magazines discussed include *Billboard*, *WET*, *People*, *The Globe* and *Creem*. In addition, *Emigre* #41 will contain a 32-page facsimile of the (possibly fictional) magazine project entitled *The News of the Whirled*, also produced by Kenneth FitzGerald.

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**EMIGRE #40****The Info Perplex, 1996**

Edited by Andrew Blauvelt

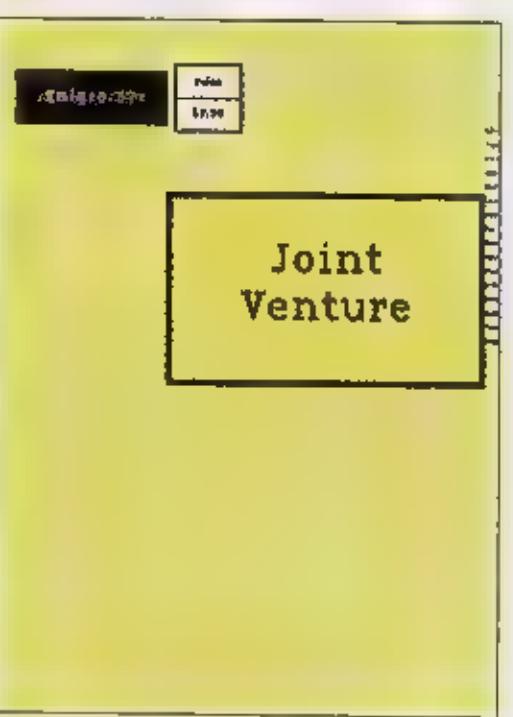
In his essay "Unfolding Identities," Andrew Blauvelt looks at the hybrid and mutable nature of the information event and asks "Where's the pleasure in information design?" Teal Triggs meets John Warwicker of the London-based collective Tomato in "Bob Prosody" a collaborative effort which maps visually and through texts their individual and collective journeys. Diane Gromala in "Recombinant Bodies" examines the relationships among the body, design and the impact of technology, from Descartes to biological soup. Anne Burdick reviews Jay David Bolter's book *Writing Space: The Computer, Hypertext and the History of Writing* and considers its value for graphic designers. And Frances Butler, in her essay "Punctuation or the Dream of Legibility: From Vision to Substance," takes an historical look at the punctuations and spaces devised for "holding" and "hanging" meaning.

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**EMIGRE #39****Graphic Design and the Next Big Thing, 1996**

Lorraine Wild raises the question of whether our current understanding of graphic design helps or hinders us prepare for the onslaught of one of the most sweeping changes in communication yet. Carl Francis DiSalvo reviews Avital Ronai's "The Telephone Book" in the essay "Aren't Travels." Patch Tu finds herself on a train with two well-known New York designers discussing geeks, freaks, cyborgs, benders, power tools, remote controls, and other nervous machines and how it all relates to graphic design. Kenneth FitzGerald, in a review of Elliott Carter's enhanced CD *Throwing Apples at the Sun*, gives rise to the "Prosumptive Designer." His review spotlights the possibilities for designers to "clear a wider space for the activity." Diane Gromala reviews Syen Birkerts's book *The Gutenberg Elegies*, a book that ponders the "fate of Reading in an Electronic Age," and multimedia artist David Thomas (of Pere Joli Farm), in his essay "It Bytes" boldly asserts that "Multimedia will never go anywhere until the amateurs take over."

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**EMIGRE #37****Joint Venture, 1996**

This issue is about collaboration, writing, intellectual property, entrepreneurialism, poetry, authors, self-publishing, reading and everything else that design is made of, but this time we look at it from the perspective of a group of artists that includes two writers, one graphic designer and one visual artist. Anne Burdick interviews graphic designer Stephen Farrell and poet Steve Tomasula, while Rudy VanderLans talks with poet/performance artist Daniel X O'Neil and Dutch visual artist Marc Nagtzaam. The entire issue is typeset in Luzana Lekko's text fonts Base and Base-9, and is presented in a surprising v-format.

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**EMIGRE #36****Mouthpiece II, 1995**

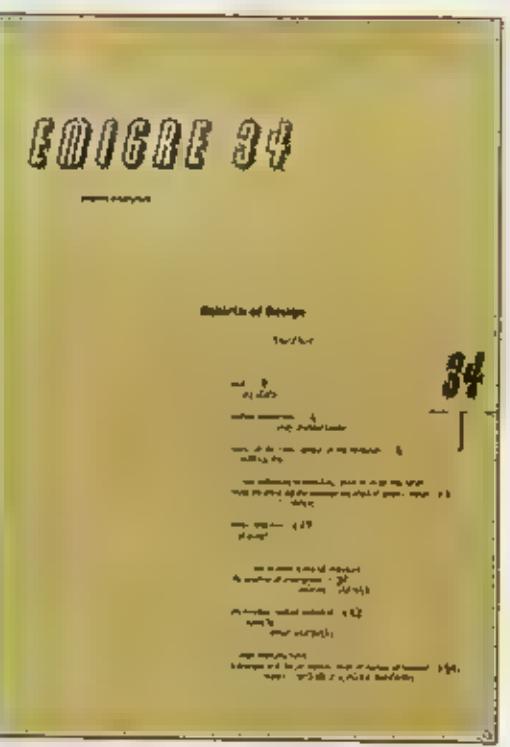
Edited and art directed by Anne Burdick. Tony Credland, Glenn Orton and many other graphic designers from Western Europe and North America talk about their poster magazine, *Feeding Squirrels to the Nuts*. Louise Sandhaus conducts a verbal/visual exploration of the verbal/visual possibilities of the digital essay. A creative essay by Brian Schorn loosely introduces the OULIPO (Ouvroir Littérature Potentielle), the "workshop of potential literature." Anne Bush writes about the role of criticism in graphic design. Stuart McKee explores the relationship between writing and community formation. In a manifesto entitled, "A Few New Principles of Typography," Felix Anssens extols the need to reconsider the form of the book in the context of late capitalism. Gerard Mermoz calls for more thorough theoretical investigations into the many functions of texts as they are given typographic form. And Lisa Koontz tells us how the languages we use shape the possibilities we can imagine in the worlds of graphic design.

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**EMIGRE #35****Mouthpiece, 1995**

Edited and art directed by Anne Burdick. This first issue in a set of two edited by Anne Burdick presents an eclectic mix of voices discussing what happens when the worlds of writing and design coincide. Johanna Drucker presents her essay "The Future of Writing," and Denise Gonzales Crisp reviews the book *Ways of Looking Closer*. "The Voyages of the Desire" are excerpted spreads from books that are (only) imagined by Kevin Mount. In "WD40: or, the Importance of David Hozman's Diary," Elatt Ears mixes insight, bravado and a patent biography with the tools of new media and emerges with a proposition for attaining voice and access. Andrew Blauvelt and Joani Spadaro question the primacy of the word in a visual/verbal exploration entitled, "Designs on Painting." Steve Baker stumbles through a path of personal observations and theoretical ruminations in the essay, "To go About Noisily: Clutter, Writing and Design." In "Writing and Design and the Subject," the author Adriano Pedrosa, graphically abetted by Michael Worthington, submits to his own death and delivers the birth of the designer/auteur.

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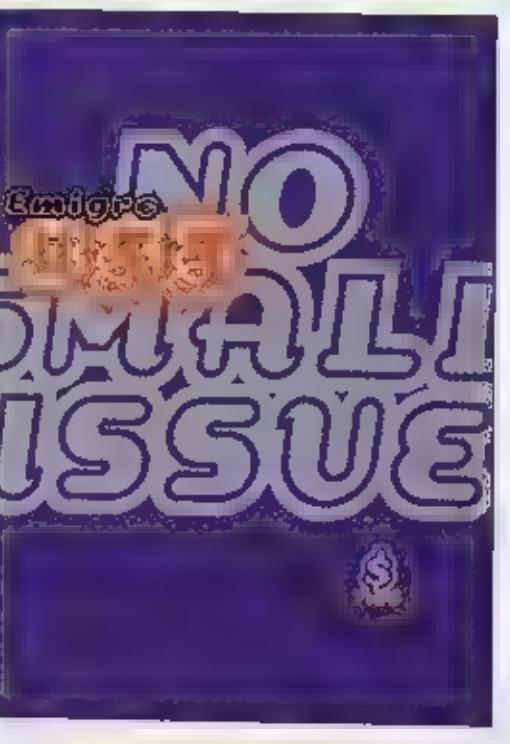
**EMIGRE 34**

Editorial of Design

**EMIGRE #34****The Rebirth of Design, 1995**

With *Emigre* #34 we continue to bring writing to the forefront and focus on the ideas and thinking that both informs the making of graphic design and results from it. In this issue Andrew Blauvelt and Victor Margolin each take an in-depth look at the work of Dan Friedman and his book *Radical Modernism*. Anne Burdick and Louise Sandhaus collaborate on an essay about design historian and critic Robin Kinross's books *Modern Typography* and *Fellow Readers*. Jeffrey Keedy explores the relationship between graphic design and Modernist ideologies. Rudy VanderLans ponders the inevitable commodification of graphic design experiments, and Matt Owens gives us "A young designer's look at the contemporary state of graphic design."

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**EMIGRE #33****No Small Issue, 1995**

In this issue Andrew Blauvelt offers us Part 2 of his essay "In and Around: Cultures of Design and the Design of Cultures." In it he suggests that for "graphic design to understand its relationship to culture, we need to consider how its visual language operates in society." Also, "Design is Hell," an article written by Steven Heller, in which he gives us a sober analysis of the New Design Discourse. Joe Clark answers the question on whether the influence of the text-based art of Barbara Kruger and Jenny Holzer on mainstream graphics has made pop culture richer. And Mr. Keedy traveled to London to interview Rick Poynor, the founder/editor of one of today's most exquisite graphic design journals, *Eye*.

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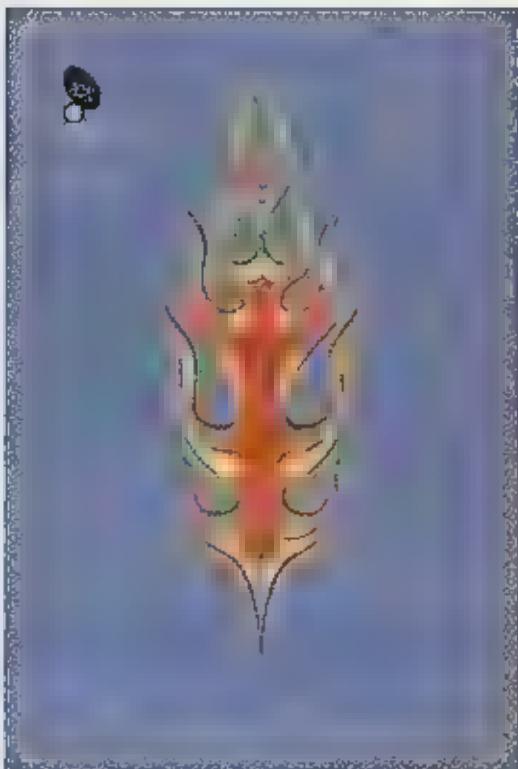


## EMIGRE #32

*Essays, Texts and Other Writings About Graphic Design, 1994*

This issue focuses on graphic design as a significant force within culture, politics and society. Writings include design critic and teacher Andrew Blauvelt's first installment of "In and Around Cultures of Design and the Design of Cultures." Also featured are essays by Dutch philosopher and design critic Hugues C Boekraad, type designer Zuzana Licko, and philosopher and art critic Mark Bachtell. Then, Putsch Tu ponders the Information Superhighway while cruising route 66. The essay is presented in an animated layout designed by Gail Swanlund. Victor Margolin, in a series of "Letters to Christine" shows us how a stationery's graphic structure creates opportunities for writing never before imagined. And Brian Schorn, in "breathing Through the Body of A" invents a scenario for a future typography.

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## EMIGRE #26

*All Fired Up, 1993*

Celebrating its 10th year of publication, with issue 26 Emigre continues to highlight the experimental spirit that lurks within the field of graphic design. Featuring an in-depth interview with THIRST'S Rick Vincenti, including four pages specially designed for Emigre by the Friends of THIRST. An overview of the stellar typeface production of Italian designer Aldo Novarese with a "research in progress" essay by Sergio Polano and Pierpaolo Vetta. An article by Keith Robertson on white space as "an appropriated formula, a code of acknowledged good taste." Also featured is a correspondence between Zuzana Licko (Font Manufacturer), John Downer (Typeface Designer) and Henry McGuilton (End User) regarding copyrights.

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## EMIGRE #22

*Teach, 1992*

Here we focus on the work of London-based graphic designer and teacher Nick Bell (Currently art director of Eye magazine). Bell introduces two new conceptual typefaces. One is Zelig "a typeface with the uncanny chameleon-like ability to change its appearance to something very similar to whatever typeface it is placed next to" and Psycho "...a typeface defined more by its use, than by the design and consistency of each of its individual units." Psycho will be presented as a special insert which was hand produced by Nick Bell, and his students at The London College of Printing. An in-depth interview with Nick Bell will accompany and elucidate a sampling of briefs he created for his teaching at The London College of Printing.

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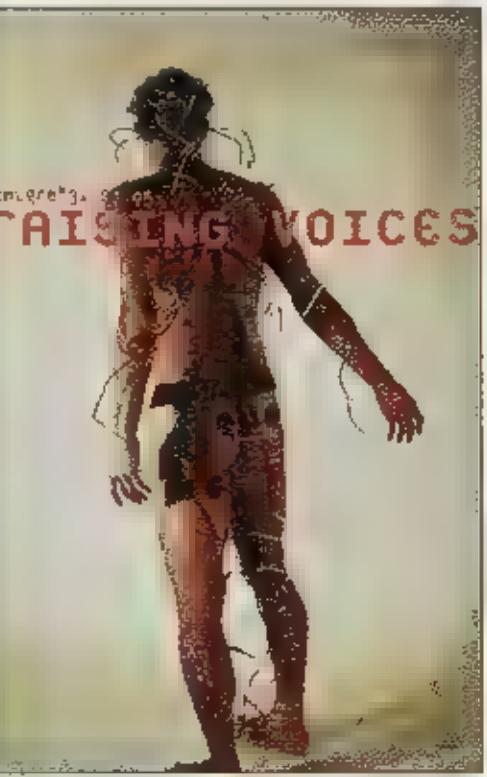
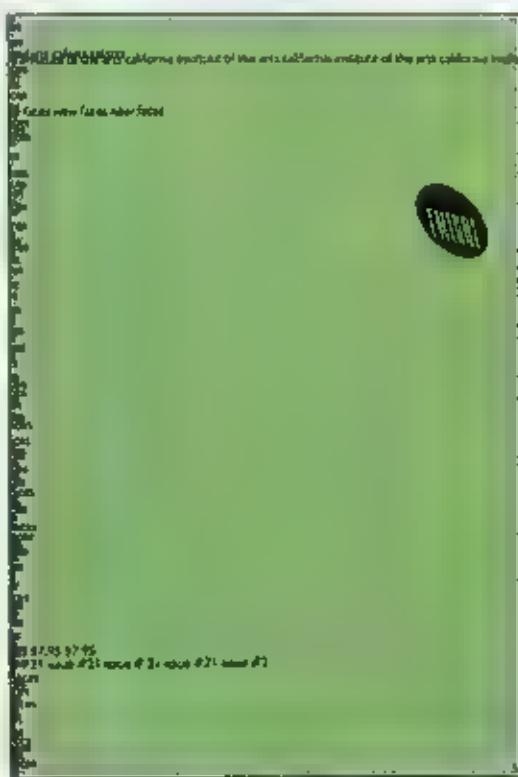
## EMIGRE #21

*New Faces, 1992*

Edited by Jeffery Keedy

Emigre is always interested in what the future of graphic design might bring, so every once in a while we focus on a particular design school whose work we feel might have an impact on the development of design. Featured in this issue is the work of graduate and undergraduate graphic design students at California Institute of the Arts in Valencia, California. This issue consists of actual school assignments whose mechanical parameters were slightly altered to fit the page size and printing restrictions of Emigre magazine. The student projects featured include interpretations of critical writings in graphic design, both visually and verbally, as well as projects ranging from typeface designs to the design of the cover of Emigre magazine. The issue stands as a blueprint for what later became known as the Ray Gun style, an approach to design prevalent throughout the late nineties.

**\$7.95 reg, \$4.00 per issue when buying 3 or more!**



## EMIGRE #31

*Raising Voices, 1994*

If the future of graphic design is wide open, then nowhere are the challenges and responsibilities of how to deal with this ever-changing field greater than within design education. How to create a design curriculum that would sufficiently prepare a design student for life after school, as we are moving into the next millennium, is a hotly debated topic. This issue does not claim to have a shining answer, nor does it offer an objective, balanced view of the state of design education in America today. Instead, it hopes to uncover what it is that makes the four featured young design educators tick, and how they each deal with the complexities and challenges of teaching. It's representative of the entire issue, which features teachers from a variety of schools: Diane Gromala, a Yale graduate teaching at the University of Texas, Kali Nikitas, a CalArts graduate teaching at the School of the Art Institute of Chicago. Michael Rock, a RISD graduate teaching at Yale, and Andrew Blauvelt, a Cranbrook graduate teaching at North Carolina State University.

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## EMIGRE #30

*Fallout, 1994*

Steven Heller's article, "The Cult of the Ugly," which was published in the British design magazine Eye received more response than any other article published in Eye. It hit a nerve with its readers and subsequently created an intellectual fallout of sorts that's casting quite a shadow. For this issue of Emigre, Michael Dooley traveled to New York to meet and interview Heller, who is one of America's most prolific graphic designers, to talk about the Eye article and other topics concerning graphic design. In addition Dooley spoke to Edward Fella, Jeffery Keedy and David Shields, three designers whose work was among the pieces selected by Eye as exemplary of "Ugly."

**\$7.95 reg, \$4.00 per issue when buying 3 or more!**

## EMIGRE #28

*Broadcast, 1993*

Written, designed and produced by Gail Swanlund. CalArts graduate Gail Swanlund talks with her pals about life after design school. Featuring fellow grads Sue LaPorte, Barbara Guber and Sami Kim (ReVerb), as well as an interview with the former art director at The Walker Art Center Laurie Haycock Makela. This issue is proof that there are living designers who find real life applications for their grad school design experiments without compromising personal preference.

**\$7.95 reg, \$4.00 per issue when buying 3 or more!**



EMIGRE BOOKS, MUSIC, ETC.



## NEW RELEASES:

### SUPERMARKET

*Words and images by Rudy VanderLans  
Published by Gingko Press*

On the outskirts of civilization, where suburban man stumbles over nature, an untold drama is taking place. A relentless effort by present day frontiersmen to tame and overcome the inhospitable California desert. Emigre's editor/designer Rudy VanderLans takes us to the heart of this spectacle, where suburban elements meet vacuous space, where dubious claims of commerce stand fragile against a harsh light, where contemporary designers impose incongruous notions of luxury on a magnificent wilderness landscape.

Supermarket captures the folly and beauty of this colorful drama in all its ambiguity with photographic spreads that come at us like film, taken from multiple angles, juxtaposed or duplicated in singularly bold symmetry. The iteration of the images so leveraged simulates a spatiality that transcends the ordinary two-dimensional page and challenges the traditional photo book format.

Supermarket takes us on a poetic journey through VanderLans's California, documenting our sometimes successful, sometimes futile attempt to transform an unfriendly environment into a bearable happy land. The author brings us inside this desert environment in small steps, taking us along the California coast heading south and then east through the built environment, setting the scene for our final destination. 184 pages, 9 x 12 inches, over 250 full color photographs, hardcover with dust wrapper.

**\$45.00**

### SUPERMARKET POSTER

Promotional poster for the book Supermarket by Rudy VanderLans. Size 22.5 x 32.75 inches. Printed full color, one side.

**\$8.00**

### THE EMIGRE MAGAZINE/MUSIC POSTER SET

The Supermarket poster can also be purchased as part of the Magazine/Music poster set. Set includes 6 original promotional posters used to announce Emigre Music releases and magazine publications to the press, stores and distributors. Offset printed on coated and uncoated stock. Each poster measures 22.5 x 32.75 inches.

**\$35.00**

## UPCOMING SUPERMARKET PHOTO EXHIBITIONS:

**MODERNBOOK/GALLERY494**  
Palo Alto, September 2001

**MICHAEL DAWSON GALLERY**  
Los Angeles, January 2002

**GALLERY 16**  
San Francisco, February 2002



**THE 100 SHOW. THE 20TH ANNUAL OF THE AMERICAN CENTER FOR DESIGN & AMERICAN CENTER FOR DESIGN: 21ST ANNUAL 100 SHOW OF EXCELLENCE, 2000**  
**Published by the American Center for Design.**  
A special double volume, this annual documents the Twentieth and Twenty-first 100 Show competitions. Chairs of the competitions were Anne Burdick and Andrew Bouvret, respectively. Judges for the 20th Show were Janet Abrams, Linda Van Deursen, and Sheila Levant de Bretteville. Judges for the 21st Show were Irma Boom, Ed Fella, and Alex Tylevich. Designed by Anne Burdick and Andrew Bouvret. 256 pages, 8 x 10 inches, softcover, full color. \$60.00



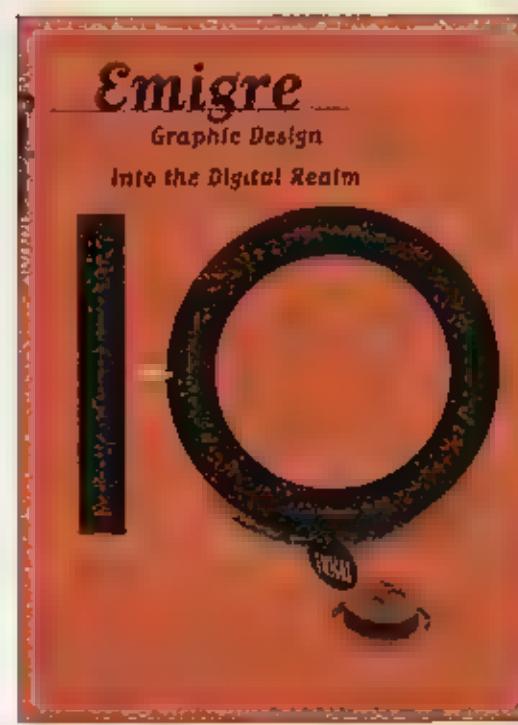
**CHEW ON IT: NEW GENRE HYBRID LANGUAGE**  
**Edited by Jon Jicha and Deborah Littlejohn.**  
**Designed by D. Littlejohn.**  
This book is the result of documentation, writing, and representation of elements within an exhibition bearing the same title at Western Carolina University in February 1999. The exhibition featured digital and analog video works by artists/designers Marion Delmes, Elliott Peter Earls, P. Scott Makela, Laurie Haycock-Makela, and Piotr Szhański. These artists were invited because of their inherent interest in developing new connections between language, content, and culture. The publication extends this examination of language and the connections between traditional ranges of media information, and our associations with these new technological forms. Essay by Jon Jicha and Deborah Littlejohn. Interview with Piotr Szhański. 32 pages, 8.25 x 10.75 inches, over 100 illustrations, 36 in color, softcover. \$15.00



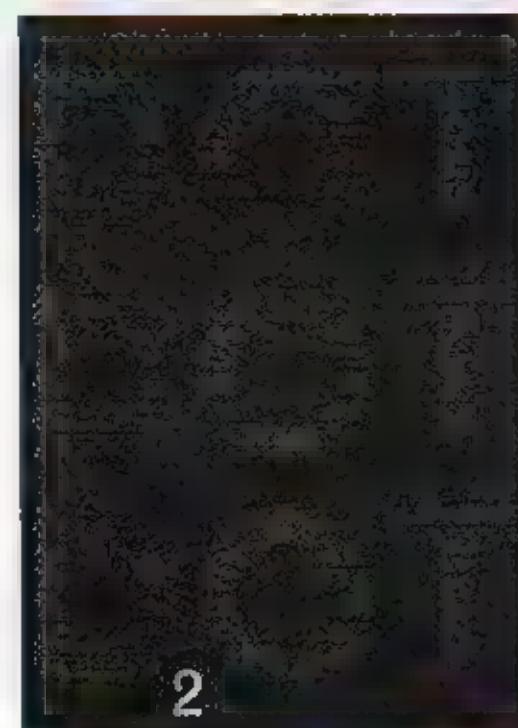
**CUCAMONGA**  
**By Rudy VanderLans. Published by Emigre.**  
Cucamonga, VanderLans's second book of photographs in a series that began with *Palm Desert*, is a tribute to Don Van Vliet, the founder and leader of the cult outfit, Captain Beefheart and The Magic Band. VanderLans retraces their trail, photographing the places and neighborhoods frequented by the Magic Band in the late 60's and early 70's. What emerges is a bittersweet picture of Southern California that blends a sense of nostalgia with the cold reality of passing time and urban development. The photographs show the suburban Southern California landscape as it is today — a land of lush vegetation, concrete, deserts and subdivisions, all under the same vast blue sky. The book includes a bonus CD containing three musical tributes to Don Van Vliet created specifically for this publication by original Magic Band members Bill Harkleroad (Zoot Horn Rollo), John French (Drumbo) and Gary Lucas. Playing time 17 minutes. 96 pages, 5.5 x 8.5 inches, 36 full color photographs, cloth cover with blind emboss, sewn and case bound, with a CD attached in the back. \$24.95



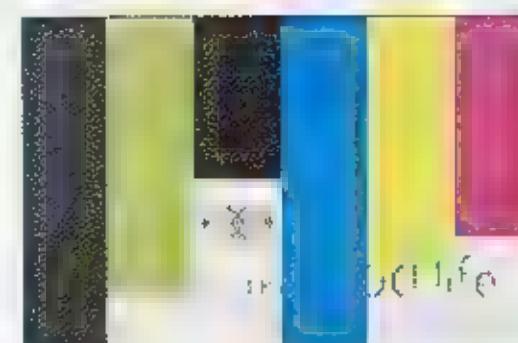
**EMIGRE (EXHIBITION CATALOG)**  
**Edited and designed by Emigre.**  
**Published by Drukkerij Rosbeek bv.**  
In February 1998 Emigre received the Charles Nypels Award, an award which is assigned once every two years to an individual or institution which has made significant innovations in the area of typography. On the occasion of this event an exhibition of the work of Emigre was held at the Jan van Eyck Academy in Maastricht, Holland, and an accompanying catalog was published and printed by Drukkerij Rosbeek bv. For those who found the theory published in *Emigre* magazine a bit overwhelming at times, or for those who simply didn't have the time to read it all, this catalog offers a "sound bite" version of design discourse of the past 10 years featuring quotes from issues 2-50. The catalog, which was designed and compiled by Emigre, also features essays by Rick Poynor and Lorraine Wild, a selection of quotes from back issues, as well as samples of *Emigre*'s layouts and typefaces. 72 Pages, 7.75 x 7.75 inches, softcover with flaps, perfect bound. \$10.00



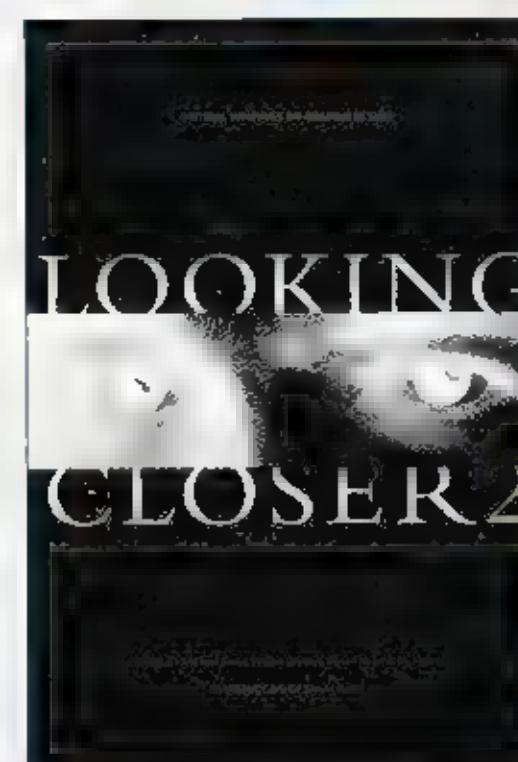
**EMIGRE (THE BOOK): GRAPHIC DESIGN INTO THE DIGITAL REALM**  
**Edited and designed by Emigre.**  
**Published by Van Nostrand Reinhold.**  
In 1984 *Emigre* magazine set out to explore the as-yet-untapped and uncharted possibilities of Macintosh-generated graphic design. Boldly new and different, *Emigre* broke rules, opened eyes and earned its creators, Rudy VanderLans and Zuzana Licko, cult status in the world of graphic design. 96 Pages, 11 x 15 inches, softcover, over 300 illustrations, with commentary from VanderLans and Licko. Essay by Mr. Keedy. Regular Edition: \$24.95 (2 item shipping rate) Deluxe Edition: \$50.00 (4 item shipping rate) The Deluxe Edition of the book is hand-signed by the authors and presented in a hand-made, cloth-covered slipcase. Deluxe edition also includes THE EMIGRE MUSIC SAMPLER NO. 3 CD.



**(DOTDOTDOT) #2**  
**Edited by Jürgen X. Albrecht, Stuart Bailey and Peter Bilak.**  
**Published by Broodje & Kaas Publishing House.**  
(dotdotdot) is the title of a new graphic design magazine intended to fill a gap in current arts publishing. The creators are not interested in re-promoting established material or creating another "portfolio" magazine. Instead, they offer inventive critical journalism on a variety of topics related both directly and indirectly to graphic design. They hope to achieve this by inviting people to both write and design pieces about aspects of visual culture that genuinely occupy their thoughts, rather than commissioning journalists. Making good on their promise, with issue #2 the editors of the self-proclaimed "after-hours publication" deliver a fine eclectic mix of writing on design with articles by Paul Ellman & Michael Rock, Derek Birdsall, Peter Bilak, Robin Kinross, and others. 96 pages, 6.5 x 9.25 inches, softcover, perfect bound. \$12.00



**THE GOOD LIFE [BLISS IN THE HILLS]**  
**A Thirst production.**  
Written and designed by Rick Valicenti for the Friends of Gilbert. This lush book is meant as "a mid-life celebration of turning forty-five, twenty-three years of marriage, and two years of working at home with family, friends, and the occasional glitch in the software." The book is starring his family and friends in the hood. 24 Pages, 18 x 11.875 inches, softcover, including die-cut transparent pages. Hand-signed by the creators. \$30.00



**LOOKING CLOSER 2: CRITICAL WRITINGS ON GRAPHIC DESIGN**  
**Edited by Michael Bierut, William Drenttel, Steven Heller and DK Holland. Published by Allworth Press.**  
**Co-published with the AIGA.**  
Looking Closer 2 addresses the issues that have sparked discourse and discord over the past two years. And like the first, the second volume serves as an ad hoc textbook of graphic design criticism. Featuring commentaries, manifestos, reviews, editorials, and reportage by, among others, Robin Kinross, Tibor Kalman, Ellen Lupton, Katherine McCoy, Véronique Vienne, Zuzana Licko, Rick Poynor, J. Abbott Miller, Jon Wozencroft, Ellen Shapiro and Andrew Bouvret. 272 Pages, 6.75 x 10 inches, softcover. \$18.95



#### NEW MEDIA. NEW NARRATIVES?

*American Center for Design Journal.*

*Edited by Louise Sandhaus.*

*Designed by Sophie Dobrigkeit.*

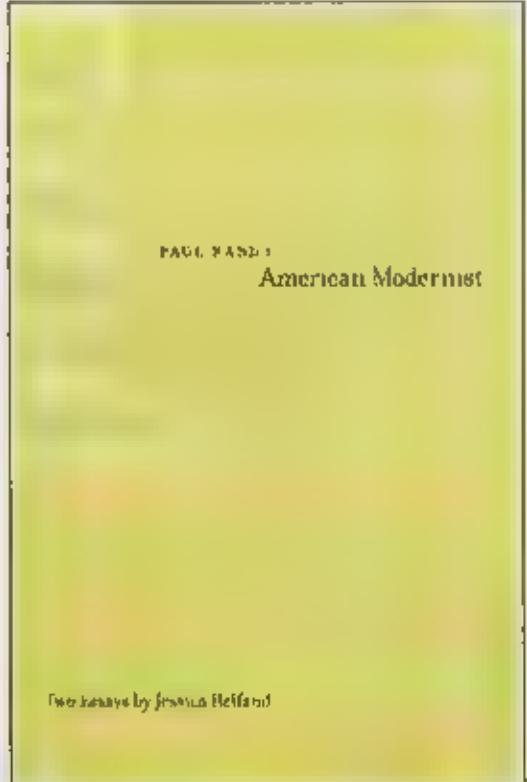
An examination of how we compose and experience narratives in the light and shadow of new technology. Articles by Anne Burdick, Andrew Blauvelt, Steve Dietz, Marc Tinker, and John Thackara. Design direct on by Anne Burdick, Sophie Dobrigkeit and Louise Sandhaus. 66 pages, 9 x 12 inches, softcover, spiral bound \$30.00

#### PALM DESERT

*By Rudy VanderLans. Published by Emigre.*

The first book of photographs by Emigre magazine creator Rudy VanderLans. It is based on the music and lyrics of Los Angeles-based composer Van Dyke Parks' pays tribute to both Parks and Southern California. Somewhere between fact, fantasy and fiction, this book visualizes the environment evoked in Parks's 1968 composition "Palm Desert," and echoes his creative approach of blending classical, historical, vernacular and environmental themes. The result is a mix of fan's tribute, documentary photography, landscape, and experimental music review. With essays by Brian Schorn and Kenneth Fitzgerald. The book also includes a bonus music CD containing the original track "Palm Desert" by Van Dyke Parks, as well as three adaptations by Emigre Music recording artists tchy Pet, Honey Barbara, and Elliott Peter Earls. Playing time 21 minutes. 96 pages, 5.5 x 8.5 inches, 75 full color and duotone photographs, cloth cover with blind emboss, case bound, with a CD attached in the back \$24.95

#### PALM DESERT



PAUL RAND:  
American Modernist

Two essays by Jessica Helfand

#### PAUL RAND: AMERICAN MODERNIST

*By Jessica Helfand.*

*Published by William Drenttel New York.*

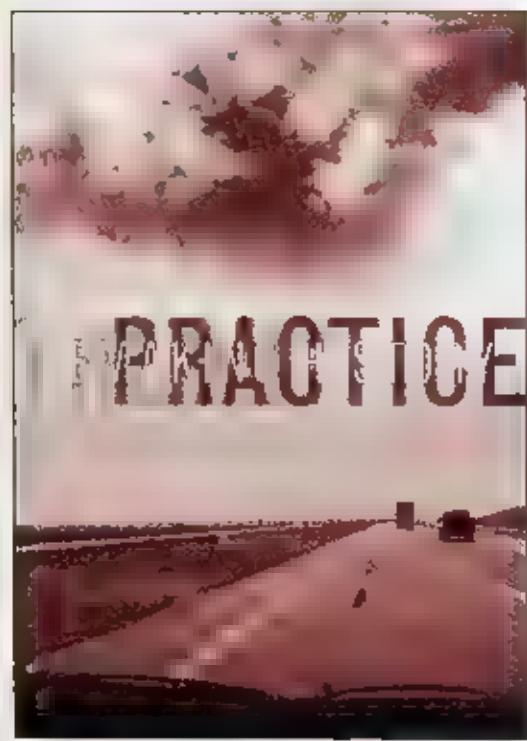
This book contains two long critical essays on Paul Rand, arguably the most celebrated American graphic designer of this century. Helfand explores Rand's lasting form of modernism and his role in creating a new language which revolutionized American design as both an art and a business. Helfand offers fresh insights into Rand's passion for interests in the European avant-garde, his early influence on American design education, and the enduring relevance of his work for American corporations, most notably for IBM. This is the first book on Rand since his death in 1996, and brings to light fascinating contradictions that make him a remarkable and distinctive. Designed by William Drenttel and Jeffrey Tyson. With an afterword by Filosofa. 86 Pages, 4.5 x 7 inches, paperback in dust jacket \$12.00

#### REMAKING HISTORY

*American Center for Design Journal.*

*Designed and edited by Andrew Blauvelt.*

This issue of the ACD Journal contains essays and presentations from the conference, Remaking History: The Convergence of Graphic Design, History, Theory and Criticism for Creative Practice, held in Chicago in 1997. It also contains a few new projects that were not part of the original conference but which are germane to its theme. Essays by Putch Tu, Anne Bush, Abbott Miller and Ellen Lupton, Michael Frick, Susan Sontag, Elliott Peter Earls, Michael Horsham, Sheila Levant de Bretteville, Jop van Bennekom, and Paul Elman. 64 pages, 9 x 12 inches, softcover, perfect bound \$20.00



#### PRACTICE



#### RUST BELT

*Composed and Recorded by Orangeflux:  
Kristina Meyer and Matt Fey.*

Rust Belt is graphic music; an expression of lyrics, harmonies and rhythms composed with type. Each of the fourteen tracks found on Rust Belt use typefaces created by Orangeflux to complement and communicate lyrical content. Instruments ranged from the classic (ink pen, letterpress, lead rubbings and rubber stamps) to the more modern (computer scanner and laser printer). Guest artists include: Christy Rieley, Patrick Dorey, Sam Meyer and Allen Parmelee. Limited signed and numbered edition Only 468 copies produced

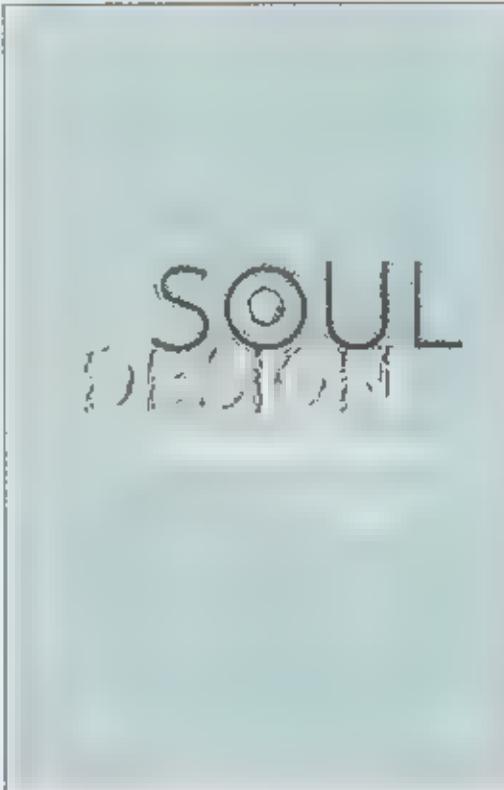
The 24 page, visual recording is offset pressed in one color, slipped into a die-cut dust cover, and placed in a 12x12 inch letterpressed, gatefold sleeve. Also included is a 12x36 inch, 2-sided, 2-color poster \$30.00



#### AND SHE TOLD 2 FRIENDS

*Edited & designed by Kali Nikitas.*

This catalog documents an exhibit held at Woman Made Gallery in Chicago, Illinoian, in June 1996. And She Told 2 Friends celebrates the female network that exists within the global design community and seeks to acknowledge the link between contributions made by women and the support and admiration that exists among them. By inviting two women to submit work and asking each one to do the same, and so on, this exhibit curated itself. Each designer chose their own submission, and provided the text accompanying their project with their reasons for inviting the "two friends." Includes work by Barbara Glauber, Rebecca Merriam, Denise Gonzales Crisp, Ellen Lupton, Robynne Raye, Loraine Wild and others. 44 Pages, 9 x 12 inches, softcover, perfect bound \$9.95



#### SOUL DESIGN

*Works by 18 Graphic Designers.*

*Curated and produced by Kali Nikitas.*

This catalog features 18 graphic designers, who are invited to fulfill their obligation, creative freedom and the opportunity to use their skills to communicate something rooted in their own history. Eighteen graphic designers were invited to submit one project-specific piece celebrating someone who has had a profound and meaningful effect on their life. Includes work by Allen Hori, Gail Swanlund, Jan Jancourt, Mike Kippenhan, Sara Scherzer and others, as well as essays by Arthur Redman and Rob Dewey. 40 pages, 11 x 17 inches, paperback \$15.00

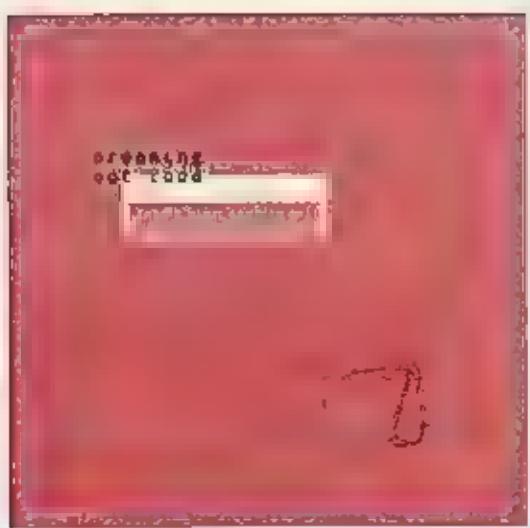


#### SUPERSONIC TRANSPORT

*A Survey of Independent Pop Culture Magazines.*

*Published by Charles H. Scott Gallery.*

This publication accompanied the exhibition Supersonic Transport held at the Charles H. Scott Gallery in Vancouver, British Columbia. As a survey of design and editorial strategies of independent pop culture magazines from cities as diverse as New York, Tokyo, Stockholm and Amsterdam, Supersonic Transport explores a recently emerged publishing region between the marginalized world of zines and that of mass-marketed magazines. These hybrid publications fall under a broad canopy of cultural content such as art, music, fashion, design and youth culture. The exhibition's pseudo-archival structure marked out subtle trends and differences found within a wide range of local variants which mediate a series of attitudes within the cultural logic of late Capitalism infusing international debates with regional styles and dialects. Essays by Patrick Andersson, Jeff Rian, Derek Root and Douglas Coupland. Interviews with the editors of Barfouf, Composite, and Out of Photographers. 56 pages, 6.5 x 8.5 inches, softcover, perfect bound \$15.00



#### DREAMING OUT LOUD

##### Various Artists

The third in a continuing series of music samplers released by Emigre Music. *Dreaming Out Loud* features previously unreleased tracks by Cindytalk (Featuring Gordon Sharp of This Mortal Coil fame), Honey Barbara, The Grassy Knoll (now signed to Verve Records), Supercooler and New York's UI. CD includes 24 page booklet by Amy Gerstler and Gail Swanlund chronicling the nocturnal wanderings of a sleepwalker. CD \$9.95

#### DREAMING OUT LOUDER

##### Itchy Pet

From the same musical brain that sprouted *Every Good Boy* comes something quite different. *Itchy Pet* produced, written, performed, arranged and recorded by multi-instrumentalist Erik Deery, is a digital sampling extravaganza infused with a heavy dose of drum 'n' bass. Intricately composed and assembled in Deery's home studio on a Macintosh computer. CD in custom-made box with 16 page full color booklet plus surprise. Designed by Rudy VanderLans. CD \$15.00

#### DREAMING OUT LOUDEST

##### Hard Sleeper by Peter Maybury

*Hard Sleeper* is the concluding part in the *Dreaming Trilogy*. Conceived and produced by Peter Maybury, this release comprises a 13 track CD and a 72 page book. Described by Maybury as "the detritus of pop," tentative shapes and melodies are pieced together through fragments of dislocated sounds. Drums, piano, analog synthesizers and guitars create an aura backdrop to the pages of the book, allowing music and images to travel a parallel journey through dreamy landscapes drifting in and out of focus — as if memories or thoughts that come to you while traveling, passing from waking to sleeping and other states of semi-consciousness.

Maybury's work for *CODE* magazine, the Douglas Hyde Gallery, and the French Film Festival were featured in issue 45 of *Emigre* magazine. 72 pages, 5 1/2 x 5 1/2 inches, paperback in full color dustjacket, perfect bound, with CD slipped in back. First 500 copies presented in custom-made box. A sample track from the *Hard Sleeper* CD in MP3 format can be downloaded for free from [www.emigre.com](http://www.emigre.com). CD \$12.00

#### SPHERES

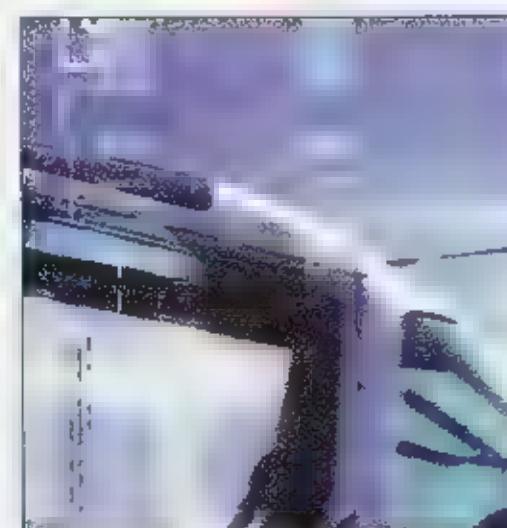
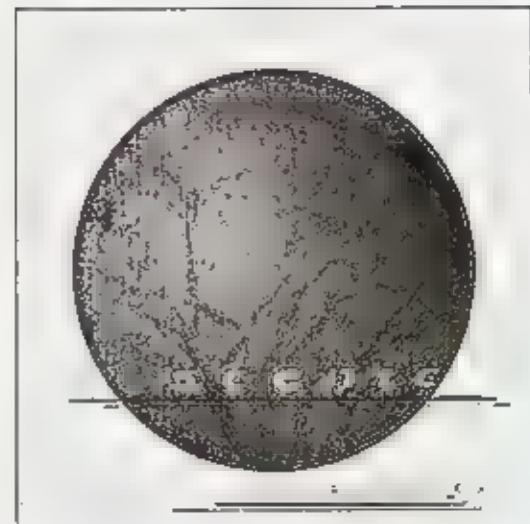
##### Scenic

##### Released by Independent Project Records/Foundry Recordings.

Scenic returns to the forefront of today's creative instrumental groups with the release of "Spheres," a limited edition CD EP containing three new songs — their first release since the critically-acclaimed *Acquatica* album of four years ago. In the intervening period the members of Scenic have developed enough new material to fill two new albums, and are nearing completion of the recording of one of them, tentatively titled *The Spheres*. This EP contains alternate, demo versions of two songs which will appear on the new album, along with a third track exclusive to this release.

The group have expanded their sound palette with new instruments and effects, and in so doing have pushed themselves into the exploration of ambient, space-rock territories. While in certain aspects the music on *Spheres* recalls some of the pioneering groups of the genre (such as Hawkwind and Pink Floyd), Scenic puts a contemporary spin on the aesthetic and ends up creating something timeless. Scenic's music stands outside of current trends in the mass marketing of sound — an antidote, if you will, to the noise that permeates our twenty-first century culture. Released in a limited edition of 2000 numbered copies, in a new style Discfolio, hand-letterpress printed at Independent Project Press in Sedona, Arizona.

Licher's photographs and design work for his band Scenic were shown in *Emigre* #56. A lengthy interview was featured in *Emigre* #16, for which he also designed and printed the cover. Samples from the *Spheres* CD in MP3 format can be downloaded for free from [www.emigre.com](http://www.emigre.com). \$8.00



#### THROWING APPLES AT THE SUN

##### The Apollo Program

Integrated composition of sound, images, poetry and QuickTime movies. Includes 11 fonts. Designed and produced by Elliott Peter Ears at The Apollo Program. CD \$20.00 (Macintosh format only) Be sure to ask for a free copy of *Throwing Apples at the Sun* with any order of \$300 or more.

#### THE CODEX SERIES

##### Narrative exploration beyond the book.

Somewhere between a compilation CD and a digital fanzine, *The Codex Series* is a laboratory that explores the digital medium through narrative, design and the interactive.

**ISSUE NO. 1** features the work of Josh Jim, Tree Axis, Orangeflux and Volumeone. "Flashcards" explaining each project's intent on and a mini poster are included with each issue.

CD (MACINTOSH FORMAT ONLY) \$12.00

**ISSUE NO. 2** features Francis Chan, Joshua Davis, Phillip Dwyer, Spencer Higgins, Lee Misenheimer, Matthew Richmond, Eric Rodenbeck, Andy Spopsema, and Tomoko Takeue.

CD (MACINTOSH AND PC FORMATS) \$20.00

**Emigre**

**Emigre**

**Emigre**

##### EMIGRE DOGMA LOGO T-SHIRT

Logo printed in red and yellow, on front only, on a 100% cotton, navy blue T-shirt. S/M/L/XL \$15.00

##### EMIGRE SCRIPT LOGO T-SHIRT

Logo printed in black, on front only, on a 100% cotton, gold T-shirt. Designed by John Downer. S/M/L/XL \$15.00

##### WOMEN'S EMIGRE SCRIPT LOGO T-SHIRT

Logo printed in yellow, on front only, on a 100% cotton, black women's fitted T-shirt. M (DRESS SIZE 2-6) XL (DRESS SIZE 8-12) \$15.00

##### EMIGRE HOUSE LOGO T-SHIRT

Printed in black and yellow, on front only, on a 100% cotton, bluestone T-shirt. Designed by House Industries. S/M/L/XL \$17.00

##### DESIGN IS A GOOD IDEA T-SHIRT

Printed in white and dark blue, on front only, on a 90% cotton/10% polyester, athletic gray T-shirt. S/M/L/XL \$15.00

##### THE APOLLO PROGRAM/EMIGRE T-SHIRT

Printed in black and yellow, on front only, on a 100% cotton, white T-shirt. Designed by Elliott Peter Ears. S/M/L \$15.00

**DEAR EMIGRE,**

I've been with Emigre's since the very early years. I've purchased, subscribed to, stolen from friends or otherwise obtained almost every issue since the beginning. I've got a small stack of old issues carefully stored in a drawer in my studio that is treated with respect. However, with issue #58, I found myself pulling out the X-acto knife and cutting the entire issue up into little propaganda posters and personal reminders. Issues like this one are why I began relating to Emigre in the beginning. Please keep shaking things up and challenging us. We've seen enough photos of gas stations in the Mojave. My collection may be one issue short now, but it was worth it.

Thanks,

**Jaime Muehlhausen**

**DEAR EMIGRE,**

A couple of comments

In regards to recent readers comments concerning the design of the web site I would like to come to its defense - I am very pleased with the simplicity it showcases. Since the introduction of Flash, DHTML, and other net innovations, people expect every site to saturate their senses. I agree that recent progress in bandwidth and technology has made exciting design on the web a reality. However, it's refreshing to run into a site that loads with no delay and doesn't bother me with requests to upgrade my browser and its plug-ins. Thank you for your sophisticated restraint and simplicity.

I just purchased the Tarzana volume, with which I am abundantly pleased. In my preliminary experiments, I foresee diverse applications where these letterforms will be exceptional - was disappointed, however, to find old-style numerals absent. I take full responsibility, of course, for not investigating this prior to my purchase (you know what they say about 'assume'ing). In my mind it seemed obvious that a face so dependent on subtle irregularity and precise texture, would necessitate the inclusion of such characters. Anyway, just a thought. Maybe a later addition? I know I'd pay

**David Holman**

**DEAR EMIGRE,**

Looking at your magazine tonight (drunk, eating a bagel, after just quitting my dead end job, late at night), was the most wonderful experience. It's not so often that I am moved so to write to a magazine, but I was like, "Yes! Yes! Yes!" all over for this issue tonight (no Dean Moriarty sort of way). Yes! Thank you. I read the entire first section in all its yelling madness, like a crazed maniac, I did. I thought, "On this is going to be all hype, no this won't make any sense. It's just another designer stroking his/her ego." I was surprised at the actual number of true ideas and right content. Right on, my dudess. I did not even care about reading "The Readers respond," or the "Products" section. Yay for your revolutionary tone as I seem to think it is more about the ideas, and your own ideas, than the look, or the "style." Yes!, let's say something, or Yes! let's let them say nothing. But there is something to be said for originality somewhere, and I applaud that notion. Let the designers wake up.

**Felicity Erwin**

**DEAR EMIGRE,**

Holy Mackerel! What happened? I covet Emigre and normally place them on a shelf with reverence, but rest assured that this issue is going to be a new piece about the current state of graphic design, more fickle a bedfellow than I ever thought! This has got to be the ugliest, least interesting visually or intellectually, screen-printed-or-paper issue of anything in history. Bedys must be spewing dirt encrusted rags and harebones up out of his d\*vine grave - everyone's a designer! It looks like websites we were seeing in the early 90s created by tech-head 13 year old boys, gimmicky and worthless. Jig!

**Andrea Morris**

**DEAR EMIGRE,**

A nice issue

Regards

**Khyal™**

**DEAR EMIGRE,**

Thank you for issue #58. Thank you for showing me something I may have overlooked otherwise. Thank you for reminding me why I'm still doing crap to "D" Design. (I was starting to worry about you for a while there.) Thank you for sticking all the crap ads and type links in the middle to highlight the total hot-damn goodness of all the rest. Thank you for the break from the "How I Spent My Summer Vacation" photos of the previous issues, regardless of how very good they were. Thank you for publishing a physical debate on an ethereal issue. Thank you most of all, and this is the vitally important bit, for sending a lot of this to me free of charge.

**Zac Bentz**

**DEAR EMIGRE,**

Mike Gerritzen pushes the envelope of computer generated graphics and typography in #58. I note the first ten folios may be detached to form a separate portfolio of her work whether this is intent or not. The brochure introducing Frank Heine's "Dalliance" and John Fante's story Ask the Dust inspired me to write the following. This is a base story reported in the Journal of a Dance between Mrs. Eaves in Sabbath Black and Senator Natty and their friends the Cholla Brothers and C. E. Zen Mason. The Emperor thought them Lunatics. His Remedy was to send them all OutWest where an Emigre Missionary in Oak and introduced them to a Suburban Ottoman "Soda?" was Walter Scott's suggestion as he put down a Platelet of Keedy. "Toto, y'all" responded the Quartet. A Vendetta ensued. "That's Dead Head story you Bockhead!" and other epithets were interrupted by the arrival of the sisters Filosofia and Tarzana sporting the Variex and Sorex wrist watches. "How very Democratic! Your Dogma is Arbitrary and your Matrix, Eideitic!" they Council-ed. Boarding their Oblong Exocet, an Elektrix car with Universal Motion, the group retired to their Triplex to conTemp ate Gothic and Modula but Not Caslon architecture and design. :-)

**Will Farrington**

**DEAR EMIGRE,**

Congratulations

I just received #58 and the Dalliance specimen book and, once again, you have achieved truly exceptional communication. I have not had a chance to deeply investigate either piece, but my quick survey tells me I will not be disappointed. The magazine presents a statement I've been waiting to see successfully presented for quite some time (I gave it a shot myself and failed miserably). I'm sure more than a few readers will be offended by the garish style, but a more subtle statement could not be adequate. The specimen book is a very different issue; it should satisfy the connoisseurs of decadence likely to be offended by the magazine. Thank you, Mr. Heine, for an essential contribution to my typographic hall-of-fame drawer. I will most certainly spend a great deal of time studying your intriguing typographic style. You may have actually convinced me to buy the font, even though I have no immediate use for it (what do you think my wife will say?).

Stick to your instincts, ignore the complaints

**David Holman**

**DEAR EMIGRE,**

Just a quick note to say I have been a faithful reader since your inception. I am pleased and amazed at the way you continue to create art and stay in business. Perhaps the mode of your enterprise could be an issue? There is something to be said for integrity, authenticity and pushing the envelope while making an honest do far.

Regards,

**Kathleen Blakistone**

**DEAR EMIGRE,**

I am a reader and a fan and just thought that with the release of the new issue, it would be a great idea to implement the cover design on a T-shirt or a poster. I love the sarcasm.

**Marwan Salti**

**DEAR EMIGRE,**

Hmmmm. I'm a graphic designer. I always had the impression that you boys and girls are the top in graphic outings. I liked the fonts. I liked the big orange book. But since two issues, I have a subscription of your mag and have to say that I'm damn disappointed. When the first issue arrived, my girlfriend (also a graphic designer) asked me, "Why do I have to pay so fucking much money for a subscription, only to see pictures of fucked up old gray and yellow computers? I can have the same view in our basement for free. And if I can't get enough of that, I can look into the beautiful cellar of my agency to see more of this Mac-crap... do I have to say more?"

Something with the new issue (Emigre #57) I know that there are devices that are from the last century, but I can tell you the names of them in 30 seconds. I don't need a whole issue of a magazine to tell the world this "news."

Come on guys. I like design. I don't care if it's readable or not. But what I want to see is content. Otherwise it's worthless (and it's wasted paper.)

Waiting for the best issue ever.

**Ludwig Wendt**

**VENT, RESPOND, COMMENT, CRITICIZE...**

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Fax: (916) 451 4351

email: editor@emigre.com

Emigre will not publish letters sent anonymously and/or without a return address. Direct all questions regarding subscriptions, back issues, submission guidelines, font sales, technical support, and distribution to sales@emigre.com

# Lo-Res

OLD NAME	NEW NAME	MENU NAME	FAMILY NAME	BITMAP PPEM
BASE 9	Lo-Res-Nine Narrow	LoResNineNarrow	LoResNine	9
BASE 9 BOLD	Lo-Res-Nine Narrow Bold	LoResNineNarrowB	LoResNine	9
	Lo-Res-Nine Wide	LoResNineWide	LoResNine	9
LO-RES-NINE WIDE BOLD	Lo-Res-Nine Wide Bold	LoResNineWideB	LoResNine	9
OAKLAND 6	Lo-Res-Nine Wide Bold Alt	LoResNineWideBALT	LoResNine	9
BASE 9 SCAPS	Lo-Res-Nine Narrow SC	LoResNineNarrowSC	LoResNine	9
BASE 9 B. SCAPS	Lo-Res-Nine Narrow SC Bold	LoResNineNarrowSCB	LoResNine	9
	Lo-Res-Nine WideSC	LoResNineWideSC	LoResNine	9
	Lo-Res-Nine WideSC Bold	LoResNineWideSCB	LoResNine	9
	Lo-Res-Plus-Nine Narrow	LRPlusNineNarrow	LRPlusNine	9
	Lo-Res-Plus-Nine Narrow Bold	LRPlusNineNarrowB	LRPlusNine	9
	Lo-Res-Plus-Nine Wide	LRPlusNineWide	LRPlusNine	9
	Lo-Res-Plus-Nine Wide Bold	LRPlusNineWideB	LRPlusNine	9
	Lo-Res-Plus-Nine Wide Bold Alt	LRPlusNineWideBALT	LRPlusNine	9
	Lo-Res-Plus-Nine Narrow SC	LRPlusNineNarrowSC	LRPlusNine	9
	Lo-Res-Plus-Nine Narrow SC Bold	LRPlusNineNarrowSCB	LRPlusNine	9
	Lo-Res-Plus-Nine Wide SC	LRPlusNineWideSC	LRPlusNine	9
	Lo-Res-Plus-Nine Wide SC Bold	LRPlusNineWideSCB	LRPlusNine	9
	Lo-Res-Minus-Nine Narrow	LRMinusNineNarrow	LRMinusNine	9
	Lo-Res-Minus-Nine Wide	LRMinusNineWide	LRMinusNine	9
	Lo-Res-Minus-Nine Narrow SC	LRMinusNineNarrowSC	LRMinusNine	9
	Lo-Res-Minus-Nine Wide SC	LRMinusNineWideSC	LRMinusNine	9
	Lo-Res-Twelve Narrow	LoRestTwelveNarrow	LoRestTwelve	12
	Lo-Res-Twelve Regular	LoRestTwelveRegular	LoRestTwelve	12
	Lo-Res-Twelve Bold	LoRestTwelveBold	LoRestTwelve	12
	Lo-Res-Twelve Bold Alt	LoRestTwelveBoldAlt	LoRestTwelve	12
EMPEROR 8	Lo-Res-Fifteen Narrow	LoResFifteenNarrow	LoResFifteen	15
UNIVERSAL 8	Lo-Res-Fifteen Bold	LoResFifteenBold	LoResFifteen	15
EMIGRE 8	Lo-Res-Fifteen Bold Alt	LoResFifteenBoldAlt	LoResFifteen	15
OAKLAND 8	Lo-Res-Twenty-One Serif	LoRestTwentyOneSerif	LoRestTwentyOne	21
EMPEROR 10	Lo-Res-Twenty-Two Narrow	LoRestTwentyTwoNarrow	LoRestTwentyTwo	22
EMIGRE 10	Lo-Res-Twenty-Two Serif	LoRestTwentyTwoSerif	LoRestTwentyTwo	22
OAKLAND 10	Lo-Res-Twenty-Two Bold	LoRestTwentyTwoBold	LoRestTwentyTwo	22
EMIGRE 14	Lo-Res-Twenty-Eight Narrow	LoRestTwentyEightNarrow	LoRestTwentyEight	28
EMPEROR 15	Lo-Res-Twenty-Eight Regular	LoRestTwentyEightRegular	LoRestTwentyEight	28
UNIVERSAL 15	Lo-Res-Twenty-Eight	LoRestTwentyEight	LoRestTwentyEight	28
EMPEROR 19	Lo-Res-Twenty-Eight Regular	LoRestTwentyEightReg	LoRestTwentyEight	28
UNIVERSAL 19	Lo-Res-Twelve Regular	LoRestTwelveRegular	LoRestTwelve	12

OLD NAME	NEW NAME	MENU NAME	FAMILY NAME	BITMAP PPEM
	Lo-Res-Nine Wide	LoResNineWide	LoResNine	9
	Lo-Res-Nine Wide Bold	LoResNineWideB	LoResNine	9
	Lo-Res-Nine WideSC	LoResNineWideSC	LoResNine	9
	Lo-Res-Nine WideSC Bold	LoResNineWideSCB	LoResNine	9
	Lo-Res-Plus-Nine Narrow	LRPlusNineNarrow	LRPlusNine	9
	Lo-Res-Plus-Nine Narrow Bold	LRPlusNineNarrowB	LRPlusNine	9
	Lo-Res-Plus-Nine Wide	LRPlusNineWide	LRPlusNine	9
	Lo-Res-Plus-Nine Wide Bold	LRPlusNineWideB	LRPlusNine	9
	Lo-Res-Plus-Nine Wide Bold Alt	LRPlusNineWideBALT	LRPlusNine	9
	Lo-Res-Plus-Nine Narrow SC	LRPlusNineNarrowSC	LRPlusNine	9
	Lo-Res-Plus-Nine Narrow SC Bold	LRPlusNineNarrowSCB	LRPlusNine	9
	Lo-Res-Plus-Nine Wide SC	LRPlusNineWideSC	LRPlusNine	9
	Lo-Res-Plus-Nine Wide SC Bold	LRPlusNineWideSCB	LRPlusNine	9
	Lo-Res-Minus-Nine Narrow	LRMinusNineNarrow	LRMinusNine	9
	Lo-Res-Minus-Nine Wide	LRMinusNineWide	LRMinusNine	9
	Lo-Res-Minus-Nine Narrow SC	LRMinusNineNarrowSC	LRMinusNine	9
	Lo-Res-Minus-Nine Wide SC	LRMinusNineWideSC	LRMinusNine	9
	Lo-Res-Nine Narrow	LoResNineNarrow	LoResNine	9
BASE 9	Lo-Res-Nine Narrow SC Bold	LoResNineNarrowSCB	LoResNine	9
Base 9 B SCAPS	Lo-Res-Nine Narrow Bold	LoResNineNarrowB	LoResNine	9
Base 9 BOLD	Lo-Res-Nine Narrow SC	LoResNineNarrowSC	LoResNine	9
Base 9 SCAPS	Lo-Res-Fifteen Bold	LoResFifteenBold	LoResFifteen	15
EMIGRE 10	Lo-Res-Twenty-One Serif	LoRestTwentyOneSerif	LoRestTwentyOne	21
EMIGRE 14	Lo-Res-Twenty-Two Serif	LoRestTwentyTwoSerif	LoRestTwentyTwo	22
EMIGRE 15	Lo-Res-Twenty-Two Bold	LoRestTwentyTwoBold	LoRestTwentyTwo	22
OAKLAND 10	Lo-Res-Fifteen Narrow	LoResFifteenNarrow	LoResFifteen	15
EMPEROR 15	Lo-Res-Twenty-Two Narrow	LoRestTwentyTwoNarrow	LoRestTwentyTwo	22
EMPEROR 19	Lo-Res-Twenty-Eight Narrow	LoRestTwentyEightNarrow	LoRestTwentyEight	28
EMPEROR 8	Lo-Res-Twelve Narrow	LoRestTwelveNarrow	LoRestTwelve	12
OAKLAND 10	Lo-Res-Fifteen Bold Alt	LoResFifteenBoldAlt	LoResFifteen	15
OAKLAND 15	Lo-Res-Twenty-Two Bold	LoRestTwentyTwoBold	LoRestTwentyTwo	22
OAKLAND 6	Lo-Res-Nine Wide Bold Alt	LoResNineWideBALT	LoResNine	9
OAKLAND 9	Lo-Res-Twelve Bold Alt	LoResTwelveBoldAlt	LoResTwelve	12
UNIVERSAL 18	Lo-Res-Twenty-Eight Regular	LoRestTwentyEightReg	LoRestTwentyEight	28
UNIVERSAL 8	Lo-Res-Twelve Regular	LoRestTwelveRegular	LoRestTwelve	12

# Lo-Res

More than fifteen years ago, Zuzana Licko designed a series of coarse bitmap fonts, created on the newly introduced Macintosh computer with a crude public domain software. These fonts were considered by many designers as a cute computer effect – generally relegated to special effect status like blown-up halftone screens and coarse photo grains. This category of typefaces was seen as idiosyncratic, with limited applicability, soon to be rendered obsolete with the impending arrival of high resolution computer screens and output devices.

During the following decade, bitmaps continued to be marginalized, but would not disappear. While computer screen displays increased more in size than in resolution, computer generated typefaces did attain print quality through the implementation of outline font technologies, such as PostScript, and high resolution output devices. As a result, bitmapped fonts made only the occasional appearance in print when something computer related was to be expressed.

Recently, however, coarse bitmapped fonts have made a huge comeback in print. And this time around, their usage goes far beyond computer related themes, although it remains a dominant typographic force within areas such as techno music and other disciplines where computer technology has had an impact.

The reasons for this dramatic comeback are varied. The most obvious is that a new generation of young graphic designers has entered the profession. For these designers, and their audiences, who grew up playing video games and now surf the Internet, low resolution type is no longer an alien, difficult-to-read, crude computer phenomenon. It's been a part of their daily reading experience at home and at school. For this generation, it may be that reading a crude bitmap in print is no different than reading it on the screen. Through our everyday encounters with computers, the idiosyncrasies of bitmaps are disappearing – visible pixels are becoming accepted as the natural mark of the computer, like brush strokes on an oil painting.

The acceptance of bitmaps should not be a complete surprise; bitmapped images and type have a long history. After all, prior to computer graphics, bitmaps had long served a multitude of ubiquitous visual forms including tiled mosaics, tapestries, embroidery, knitting and weaving. In each of these disciplines, distinct elements (pixel units) of color or shade are combined to form a coherent image.

# Lo-Res

Currently, bitmaps are also gaining popularity due to their continued use in electronic gadgets other than PCs. While computer developers strive towards faster performance and higher resolution in high-end devices, respectively lower resolutions remain more affordable, portable and efficient and therefore continue to be implemented in such devices as cell phones, pagers and microwave oven panels. Accordingly, the need for type and graphics that address the coarse resolution environment will remain in demand; a demand that is particularly pressing, since these low-resolution components often function as the crucial link between humans and machines

Whatever the stylistic, cultural or functional reasons behind the current popularity of bitmapped type, the result is an increased need for bitmap typefaces which are fine-tuned for the computer's display grid; which has prompted this reworking of Emigre's bitmap font offering into the Lo-Res family

The Lo-Res family of fonts is a synthesis of pixelated designs, including Emigre's earlier coarse resolution fonts, as well as bitmap representations of Base 9. It replaces the preexisting Emigre, Emperor, Oakland and Universal families and groups these related bitmap designs under one family name in the font menu, thereby simplifying their naming. The Lo-Res fonts also offer technical improvements, including a more complete character set, more consistent character shapes among styles and weights, as well as improved alignment among the various resolutions

Lo-Res-28

Lo-Res-22

Lo-Res-15

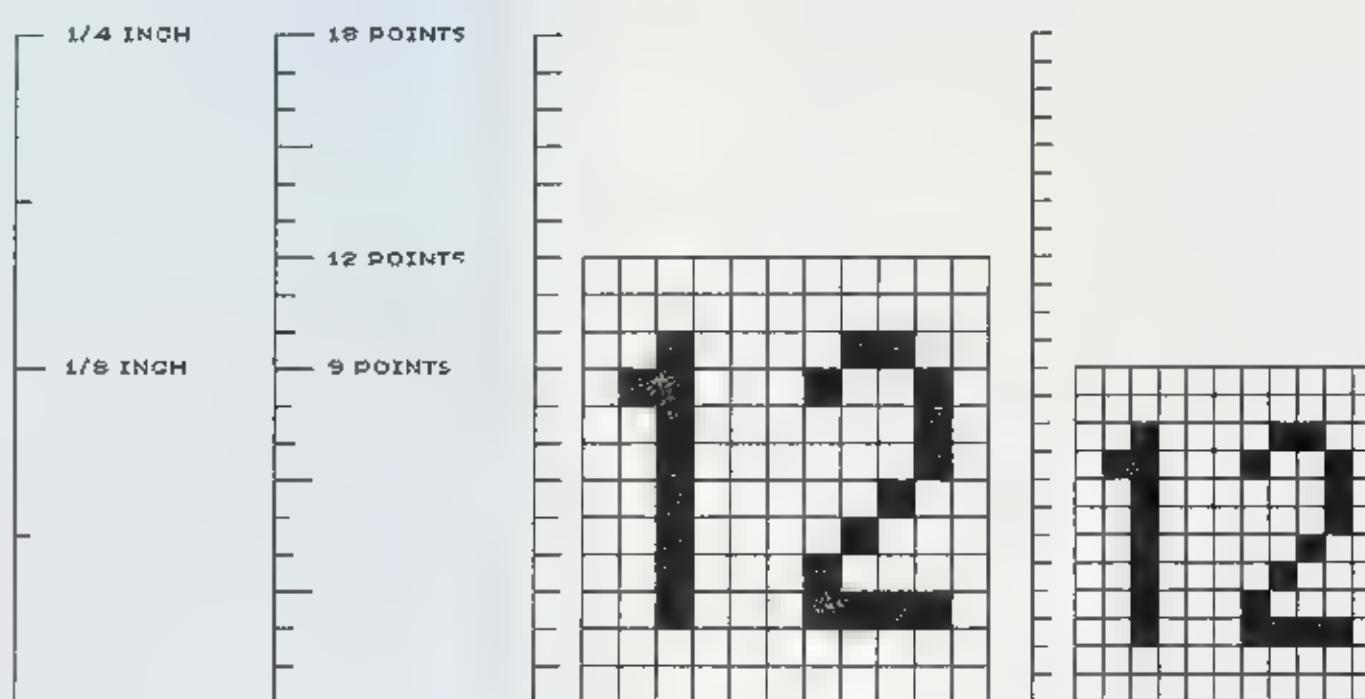
Lo-Res-12

Lo-Res-9

# Lo-Res

The number in each Lo-Res font name indicates the number of pixels in its body, or *ppem* ("pixels per em"). On a standard Macintosh display, this is equal to the point size; under Windows the point size will appear reduced by approximately 75% on a 96 dpi display. (For example, a font designed on a twelve pixel body will appear best at 12 point on a 72 dpi Macintosh display, whereas on a 96 dpi Windows display, the same twelve pixel body will be best displayed at 9 point.)

APPROX 8 X MAGNIFICATION



INCHES	TYPOGRAPHIC POINTS	72 DPI SCREEN DISPLAY (MACINTOSH) LO-RES-TWELVE = 12 POINT	96 DPI SCREEN DISPLAY (WINDOWS) LO-RES-TWELVE = 9 POINT	PPEM	MAC	WIN
				9	9	7
				12	12	9
				15	15	11
				21	21	16
				22	22	17
				28	28	21

To add variety for high resolution applications, the Lo-Res Plus and Lo-Res Minus variants were developed. These counterparts to Lo-Res-Nine mimic the effect of photographically overexposing and underexposing, which become apparent when bitmaps are reproduced with such methods as photocopying. (The underexposed effect applied to the Minus series was inspired by Rian Hughes's *MasterText Light*.)

**Plus**

&gt; LO-RES NINE &gt; PLUS &gt; NARROW &lt;

**minus**

&gt; LO-RES-NINE &gt; MINUS &gt; NARROW &lt;

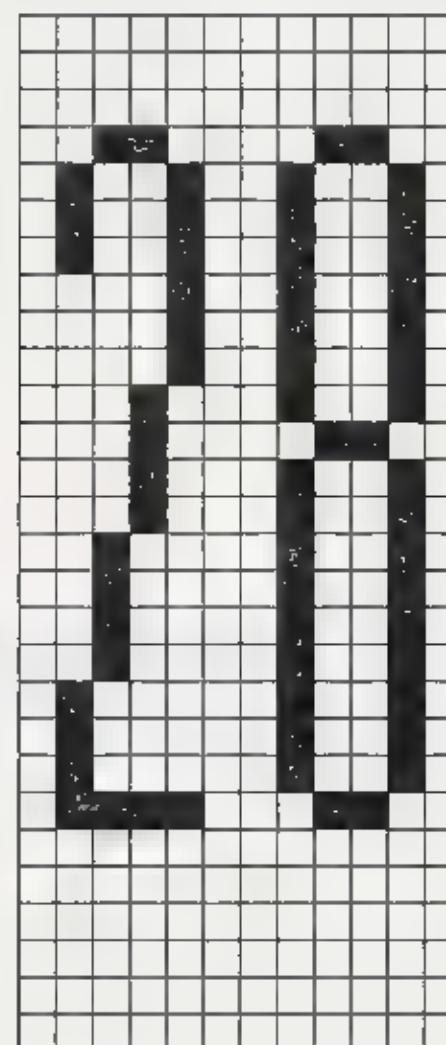
# Lo-Res

Unlike bitmap fonts, most typefaces used on today's computers are resolution independent. They are designed at very high resolutions, making their shapes scalable to virtually any size. However, because they usually are not (or can not be) optimized for low resolutions, they are difficult to read on screen at small sizes.

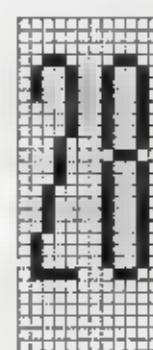
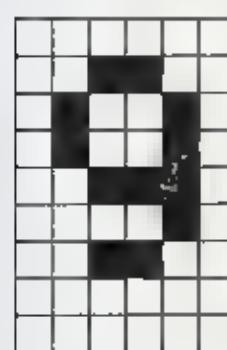
In contrast, a bitmap font is designed to be optimized for a specific resolution; that is, a specific number of pixels relative to its body.

In order to achieve perfect pixel control at small sizes, bitmap designs incorporate the pixels in their structure. The result is that the pixels remain apparent when the fonts are scaled to other sizes. (Their apparent resolution does not increase as the resolution of the output device is increased, for example, from video display to a printed page.) Therefore, each bitmap design is tied to a resolution.

For ease of use, the Lo-Res fonts are provided in outline format; as stair step outlines of the bitmap design. When used at low resolutions (when the pixels are visible to the naked eye, such as on a video display) the Lo-Res fonts are best used at their intended size, or at point sizes that are integer multiples thereof.



At high resolutions (when the pixels are invisible to the naked eye, such as print quality output) the Lo-Res fonts can be scaled to any size.



# Lo-Res

LO-RES FONTS SHOWN  
AT THE SAME PIXEL  
SIZE - THE STEM  
WEIGHTS MATCH - THE  
CAPITAL HEIGHTS  
DECREASE  
(RECOMMENDED FOR  
SCREEN USE.)



LO-RES FONTS SHOWN  
AT THE SAME POINT  
SIZE, THE STEM  
WEIGHTS INCREASE -  
THE CAPITAL HEIGHTS  
MATCH (RECOMMENDED  
FOR USE IN PRINT)

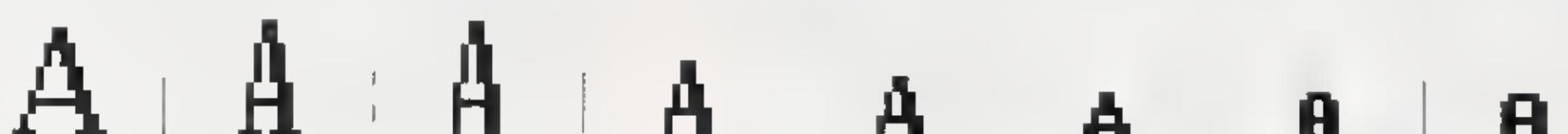


LO-RES NAME	LO-RES 28 NARROW	LO-RES 28 REGULAR	LO-RES 22 NARROW	LO-RES 15 NARROW	LO-RES 12 NARROW	LO-RES 12 REGULAR	LO-RES 9 NARROW	LO-RES 9 WIDE
-------------	------------------	-------------------	------------------	------------------	------------------	-------------------	-----------------	---------------

OLD NAME

EMPEROR 19 UNIVERSAL 19 EMPEROR 15 EMPEROR 10 EMPEROR 8 UNIVERSAL 6 BASE 9

LO-RES FONTS SHOWN  
AT THE SAME PIXEL  
SIZE - THE STEM  
WEIGHTS MATCH - THE  
CAPITAL HEIGHTS  
DECREASE  
(RECOMMENDED FOR  
SCREEN USE.)



LO-RES FONTS SHOWN  
AT THE SAME POINT  
SIZE, THE STEM  
WEIGHTS INCREASE -  
THE CAPITAL HEIGHTS  
MATCH. (RECOMMENDED  
FOR USE IN PRINT)



LO-RES NAME	LO-RES 21 SERIF	LO-RES 22 SERIF	LO-RES 22 BOLD	LO-RES 15 BOLD	LO-RES 12 BOLD	LO-RES 9 WIDE BOLD ALT	LO-RES 9 NARROW BOLD	LO-RES 9 WIDE BOLD
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OLD NAME

EMIGRE 14 EMIGRE 15 OAKLAND 15 EMIGRE/OAK 10 EMIGRE/OAK 8 OAKLAND 6 BASE 9 BOLD

# Lo-Res

The terms "bitmap" and "pixel" are now so commonly used that it's worth noting their origins. Both are abbreviations. Bitmap = "map of bits" (A bit being the smallest element on the map or grid.)

Pixel = "picture element" (A pixel being the smallest element in a picture that is constrained by a grid.)  
Bitmap typefaces are composed of pixels. The pixel size is defined by the resolution of the grid, which also constrains the pixel placement. In turn, the resolution of the grid is defined by the output device. (For example, a standard Macintosh display is 72 pixels per inch, a Windows display is usually 96 or 120 pixels per inch.)

The coarser the resolution of the grid, the larger is the relative size of the pixels, and the more limited is the possibility of pixel placement. While this limits the variety of representable font characteristics, such limitations can be a strong source of design inspiration. Constraints on design choices allow many options to be evaluated quickly. By contrast, having many choices can be overwhelming, and the solution is often more difficult to distill from the myriad of options.

The result is that bitmaps have a strong and decisive character, which is most noticeable when used at headline sizes. In print work, bitmaps also function well at very small sizes, their modular proportions maintain open counters and there are no delicate details to drop out or fill in.

The bitmapped aesthetic is here to stay because it's inextricably linked to computer technology, and computers are increasingly affecting the production of, and our relation to, everything around us. As information is increasingly being stored, accessed and displayed in digital form, screen display has become the final method of viewing much of our information.

#### RECOMMENDED COMPUTER SETTINGS

##### MACINTOSH USERS:

To activate bitmap fonts on screen, be sure to select "Disable Smoothing at Screen Font Sizes" in the ATM control panel.

##### WINDOWS USERS:

To activate smoothing at sizes other than the bitmap font sizes, be sure to select "Smooth Edges of Screen Fonts" under Control Panel/Display/Plus! Note you may also need to select "High Color" or "True Color" under Settings/Color Palette.

> LO-RES-TWENTY-EIGHT > NARROW <

# Lo-Res-Twenty-Eight

< 7 PT >

Typi non habent claritatem insitam; est usus legentis in iis qui facit eorum claritatem. Investigationes demonstraverunt lectores legere melius quod ii legunt saepius. Claritas est etiam processus dynamicus, qui sequitur mutationem consuetudinum lectorum. Mirum est notare quam littera gothica, quam nunc putamus parum claram, anteposuerit litterarum formas humanitatis per saecula quarta decima et quinta decima. Eodem modo typi, qui nunc

< 14 PT >

nobis videntur parum clari, fiant sollemnes in futurum.

A B C D E F G H I J K L M N O P Q R S T U V W X Y Z a b c d e f g h i j k l m n o p q r s t u v w x y z 0 1 2 3 4 5 6 7 8 9 . . .

> LO-RES-TWENTY-EIGHT > REGULAR <

# Lo-Res-Twenty-Eight

< 7 PT >

Typi non habent claritatem insitam; est usus legentis in iis qui facit eorum claritatem. Investigationes demonstraverunt lectores legere

< 14 PT >

melius quod ii legunt saepius. Claritas est etiam processus dynamicus, qui sequitur mutationem consuetudinum lectorum. Mirum est notare quam littera gothica, quam nunc putamus parum claram, anteposuerit litterarum formas humanitatis per saecula quarta decima et quinta decima. Eodem modo typi, qui nunc

A B C D E F G H I J K L M N O P Q R S T U V W X Y Z a b c d e f g h i j k l m n o p q r s t u v w x y z 0 1 2 3 4 5 6 7 8 9 . . .

> LO-RES-TWENTY-TWO > NARROW <

# Lo-Res-Twenty-Two

< 5.8 PT >

Typi non habent claritatem insitam; est usus legentis in iis qui facit eorum claritatem. Investigationes demonstraverunt lectores legere melius quod ii legunt saepius. Claritas est etiam processus dynamicus, qui sequitur mutationem consuetudinum lectorum. Mirum est notare quam littera gothica, quam nunc putamus parum claram, anteposuerit litterarum

< 11 PT >

formas humanitatis per saecula quarta decima et quinta decima. Eodem modo typi, qui nunc nobis videntur parum clari, fiant sollemnes in futurum. Typi non habent claritatem insitam; est usus legentis in iis qui facit eorum claritatem. Investigationes demonstraverunt lectores

A B C D E F G H I J K L M N O P Q R S T U V W X Y Z a b c d e f g h i j k l m n o p q r s t u v w x y z 0 1 2 3 4 5 6 7 8 9 . . .

> LO-RES-TWENTY-TWO > BOLD <

# Lo-Res-Twenty-Two

< 5.8 PT >

Typi non habent claritatem insitam; est usus legentis in iis qui facit eorum claritatem. Investigationes demonstraverunt lectores legere melius quod ii legunt saepius. Claritas est etiam

< 11 PT >

processus dynamicus, qui sequitur mutationem consuetudinum lectorum. Mirum est notare quam littera gothica, quam nunc putamus parum claram, anteposuerit litterarum formas humanitatis per saecula quarta decima et quinta decima. Eodem modo typi, qui nunc nobis videntur parum clari, fiant sollemnes in futurum.

A B C D E F G H I J K L M N O P Q R S T U V W X Y Z a b c d e f g h i j k l m n o p q r s t u v w x y z 0 1 2 3 4 5 6 7 8 9 . . .

> LO-RES-TWENTY-TWO > SERIF <

# Lo-Res-Twenty-Two

< 11 PT >

Typi non habent claritatem insitam; est usus legentis in iis qui facit eorum claritatem. Investigationes demonstraverunt lectores legere melius quod ii legunt saepius. Claritas est etiam processus dynamicus, qui sequitur mutationem consuetudinum lectorum. Mirum est notare quam littera gothica, quam nunc putamus parum claram, anteposuerit litterarum formas humanitatis per saecula quarta decima et quinta decima. Eodem modo typi, qui nunc nobis videntur parum clari, fiant

A B C D E F G H I J K L M N O P Q R S T U V W X Y Z a b c d e f g h i j k l m n o p q r s t u v w x y z 0 1 2 3 4 5 6 7 8 9 ...

> LO-RES-TWENTY-ONE > SERIF <

# Lo-Res-Twenty-One

< 10.5 PT >

Typi non habent claritatem insitam; est usus legentis in iis qui facit eorum claritatem. Investigationes demonstraverunt lectores legere melius quod ii legunt saepius. Claritas est etiam processus dynamicus, qui sequitur mutationem consuetudinum lectorum.

Typi non habent claritatem insitam; est usus legentis in iis qui facit eorum claritatem. Investigationes demonstraverunt lectores legere melius quod ii legunt saepius. Claritas est etiam processus dynamicus, qui sequitur mutationem consuetudinum lectorum. Mirum est notare quam littera gothica, quam nunc putamus parum claram, anteposuerit litterarum

A B C D E F G H I J K L M N O P Q R S T V W X Y Z a b c d e f g h i j k l m n o p q r s t v w x y z 0 1 2 3 4 5 6 7 8 9 ...

> LO-RES-TWENTIES > ALL 6 FONTS > \$65

> LO-RES-FIFTEEN > NARROW <

# Lo-Res-Fifteen

< 6 PT >

Typi non habent claritatem insitam; est usus legentis in iis qui facit eorum claritatem. Investigationes demonstraverunt lectores legere melius quod ii legunt saepius. Claritas est etiam processus dynamicus, qui sequitur mutationem consuetudinum lectorum. Mirum est notare quam littera gothica, quam nunc putamus parum claram, anteposuerit litterarum formas humanitatis per saecula quarta decima et quinta decima. Eodem modo typi, qui nunc nobis videntur parum clari, fiant sollemnes in futurum. Typi non habent claritatem insitam; est usus legentis in iis qui facit eorum claritatem. Investigationes demonstraverunt lectores legere melius quod ii legunt saepius. Claritas est etiam processus dynamicus, qui sequitur mutationem consuetudinum lectorum. Mirum est notare quam littera gothica, quam nuncrum.

< 7.5 PT >

A B C D E F G H I J K L M N O P Q R S T U V W X Y Z a b c d e f g h i j k l m n o p q r s t u v w x y z 0 1 2 3 4 5 6 7 8 9 ...

> LO-RES-FIFTEEN > BOLD <

# Lo-Res-Fifteen

< 6 PT >

Typi non habent claritatem insitam; est usus legentis in iis qui facit eorum claritatem. Investigationes demonstraverunt lectores legere melius quod ii legunt saepius. Claritas est etiam processus dynamicus, qui sequitur mutationem consuetudinum lectorum. Mirum est notare quam littera gothica, quam nunc putamus parum claram, anteposuerit litterarum formas humanitatis per saecula quarta decima et quinta decima. Eodem modo typi, qui nunc nobis videntur parum clari, fiant sollemnes in futurum. Typi non habent claritatem insitam; est usus legentis in iis qui facit eorum claritatem. Investigationes demonstraverunt lectores legere melius quod ii legunt saepius. Claritas est etiam processus dynamicus, qui sequitur mutationem consuetudinum lectorum. Mirum est notare quam littera gothica, quam nuncrum.

< 7.5 PT >

A B C D E F G H I J K L M N O P Q R S T U V W X Y Z a b c d e f g h i j k l m n o p q r s t u v w x y z 0 1 2 3 4 5 6 7 8 9 ...

> LO-RES-FIFTEEN > BOLD > ALTERNATE <

# Lo-Res-Fifteen

< 6 PT >

Typi non habent claritatem insitam; est usus legentis in iis qui facit eorum claritatem. Investigationes demonstraverunt lectores legere melius quod ii legunt saepius. Claritas est etiam processus dynamicus, qui sequitur mutationem consuetudinum lectorum. Mirum est notare quam littera gothica, quam nunc putamus parum claram, anteposuerit litterarum formas humanitatis per saecula quarta decima et quinta decima. Eodem modo typi, qui nunc nobis videntur parum clari, fiant sollemnes in futurum. Typi non habent claritatem insitam; est usus legentis in iis qui facit eorum claritatem. Investigationes demonstraverunt lectores legere melius quod ii legunt saepius. Claritas est etiam processus dynamicus, qui sequitur mutationem consuetudinum lectorum. Mirum est notare quam littera gothica, quam nuncrum.

< 7.5 PT >

A B C D E F G H I J K L M N O P Q R S T U V W X Y Z a b c d e f g h i j k l m n o p q r s t u v w x y z 0 1 2 3 4 5 6 7 8 9 ...

> LO-RES-TWELVE > NARROW <

# Lo-Res-Twelve

< 4 PT >

Typi non habent claritatem insitam; est usus legentis in iis qui facit eorum claritatem. Investigationes demonstraverunt lectores legere melius quod ii legunt saepius. Claritas est etiam processus dynamicus, qui sequitur mutationem consuetudinum lectorum. Mirum est notare quam littera gothica, quam nunc putamus parum claram, anteposuerit litterarum formas humanitatis per saecula quarta decima et quinta decima. Eodem modo typi, qui nunc nobis videntur parum clari, fiant sollemnes in futurum. Typi non habent claritatem insitam; est usus legentis in iis qui facit eorum claritatem. Investigationes demonstraverunt lectores legere melius quod ii legunt saepius. Claritas est etiam processus dynamicus, qui sequitur mutationem consuetudinum lectorum. Mirum est notare quam littera gothica, quam nuncrum.

< 6 PT >

A B C D E F G H I J K L M N O P Q R S T U V W X Y Z a b c d e f g h i j k l m n o p q r s t u v w x y z 0 1 2 3 4 5 6 7 8 9 ...

> LO-RES-TWELVE > REGULAR <

# Lo-Res-Twelve

< 4 PT >

Typi non habent claritatem insitam; est usus legentis in iis qui facit eorum claritatem. Investigationes demonstraverunt lectores legere melius quod si legunt saepius. Claritas est etiam processus dynamicus, qui sequitur mutationem consuetudinum lectorum. Mirum est notare quam littera gothica, quam nunc putamus parum claram, anteposuerit litterarum formas humanitatis per saecula quarta decima et quinta decima. Eodem modo typi, qui nunc nobis videntur parum clari, fiant sollemnes in futurum. Typi non habent claritatem insitam; est usus legentis in iis qui facit eorum claritatem. Investigationes demonstraverunt lectores legere melius quod si legunt saepius. Claritas est etiam processus dynamicus, qui sequitur mutationem consuetudinum lectorum. Mirum est notare quam littera gothica, quam

< 6 PT >

A B C D E F G H I J K L M N O P Q R S T U V W X Y Z a b c d e f g h i j k l m n o p q r s t u v w x y z 0 1 2 3 4 5 6 7 8 ...

> LO-RES-TWELVE > BOLD <

# Lo-Res-Twelve

< 4 PT >

Typi non habent claritatem insitam, est usus legentis in iis qui facit eorum claritatem. Investigationes demonstraverunt lectores legere melius quod si legunt

< 6 PT >

Typi non habent claritatem insitam; est usus legentis in iis qui facit eorum claritatem. Investigationes demonstraverunt lectores legere melius quod si legunt saepius. Claritas est etiam processus dynamicus, qui sequitur mutationem consuetudinum lectorum. Mirum est notare quam littera gothica, quam nunc putamus parum claram, anteposuerit litterarum formas humanitatis per saecula quarta decima et quinta decima. Eodem modo typi, qui nunc nobis videntur parum clari, fiant sollemnes in futurum. Typi non habent claritatem insitam; est usus legentis in iis qui facit eorum claritatem. Investigationes demonstraverunt lectores legere melius quod si legunt

A B C D E F G H I J K L M N O P Q R S T U V W X Y Z a b c d e f g h i j k l m n o p q r s t u v w x y z 0 1 2 3 ...

> LO-RES-TWELVE > BOLD > ALTERNATE <

# Lo-Res-Twelve

< 4 PT >

Typi non habent claritatem insitam; est usus legentis in iis qui facit eorum claritatem. Investigationes demonstraverunt lectores legere melius quod si legunt

< 6 PT >

Typi non habent claritatem insitam; est usus legentis in iis qui facit eorum claritatem. Investigationes demonstraverunt lectores legere melius quod si legunt saepius. Claritas est etiam processus dynamicus, qui sequitur mutationem consuetudinum lectorum. Mirum est notare quam littera gothica, quam nunc putamus parum claram, anteposuerit litterarum formas humanitatis per saecula quarta decima et quinta decima. Eodem modo typi, qui nunc nobis videntur parum clari, fiant sollemnes in futurum. Typi non habent claritatem insitam; est usus legentis in iis qui facit eorum claritatem. Investigationes demonstraverunt lectores legere melius quod si legunt

A B C D E F G H I J K L M N O P Q R S T U V W X Y Z a b c d e f g h i j k l m n o p q r s t u v w x y z 0 1 2 3 ...

> LO-RES-TEENS > ALL 7 FONTS > \$65

> LO-RES-NINE > NARROW <

# Lo-Res-Nine

< 4.8 PT >

TYPI NON HABENT CLARITATEM INSITAM,  
est usus legentis in iis qui facit eorum claritatem. Investigationes demon-  
straverunt lectores legere

< 9 PT >

TYPI NON HABENT CLARITATEM INSITAM; EST USUS  
legentis in iis qui facit eorum claritatem. Investi-  
gationes demonstraverunt lectores legere  
melius quod ii legunt saepius. Claritas est etiam  
processus dynamicus, qui sequitur mutationem  
consuetudinum lectorum. Mirum est notare quam  
littera gothica, quam nunc putamus parum

A B C D E F G H I J K L M N O P Q R S T U V W X Y Z a b c d e f g h i j k l m n o p q r s t u v w x y z 0 1 2 3 4 5 6 7 8 9 . . .

> SMALL CAPS <

A B C D E F G H I J K L M N O P Q R S T U V W X Y Z 0 1 2 3 4 5 6 7 8 9 . . .

> LO-RES-NINE > MINUS > NARROW <

# Lo-Res-Nine

< 4.8 PT >

TYPI NON HABENT CLARITATEM INSITAM,  
est usus legentis in iis qui facit eorum  
claritatem. Investigationes demon-  
straverunt lectores legere

< 9 PT >

TYPI NON HABENT CLARITATEM INSITAM; EST USUS  
legentis in iis qui facit eorum claritatem. Investi-  
gationes demonstraverunt lectores legere  
melius quod ii legunt saepius. Claritas est etiam  
processus dynamicus, qui sequitur mutationem  
consuetudinum lectorum. Mirum est notare quam  
littera gothica, quam nunc putamus parum

A B C D E F G H I J K L M N O P Q R S T U V W X Y Z a b c d e f g h i j k l m n o p q r s t u v w x y z 0 1 2 3 4 5 6 7 8 9 . . .

> SMALL CAPS <

A B C D E F G H I J K L M N O P Q R S T U V W X Y Z 0 1 2 3 4 5 6 7 8 9 . . .

> LO-RES-NINE > PLUS > NARROW <

# Lo-Res-Nine

< 4.8 PT >

TYPI NON HABENT CLARITATEM INSITAM,  
est usus legentis in iis qui facit eorum  
claritatem. Investigationes demon-  
straverunt lectores legere

< 9 PT >

TYPI NON HABENT CLARITATEM INSITAM; EST USUS  
legentis in iis qui facit eorum claritatem. Investi-  
gationes demonstraverunt lectores legere  
melius quod ii legunt saepius. Claritas est etiam  
processus dynamicus, qui sequitur mutationem  
consuetudinum lectorum. Mirum est notare quam  
littera gothica, quam nunc putamus parum

A B C D E F G H I J K L M N O P Q R S T U V W X Y Z a b c d e f g h i j k l m n o p q r s t u v w x y z 0 1 2 3 4 5 6 7 8 9 . . .

> SMALL CAPS <

A B C D E F G H I J K L M N O P Q R S T U V W X Y Z 0 1 2 3 4 5 6 7 8 9 . . .

> LO-RES-NINES > ALL 22 FONTS > \$95

> LO-RES-NINE > WIDE <

# Lo-Res-Nine

< 4.5 PT >

TYPO NON HABENT CLARITATEM  
Insitam, est usus legentis in  
iis qui facit eorum claritatem.  
Investigationes demonstra

< 9 PT >

TYPO NON HABENT CLARITATEM INSITAM; EST  
usus legentis in iis qui facit eorum claritatem. Investigationes demonstraverunt  
lectores legere melius quod ii legunt  
saepius. Claritas est etiam processus  
dynamicus, qui sequitur mutationem con-  
suetudinum lectorum. Mirum est notare

A B C D E F G H I J K L M N O P Q R S T U V W X Y Z a b c d e f g h i j k l m n o p q r s t u v w x y z 0 1 2 3 4 5 ...

> SMALL CAPS <

A B C D E F G H I J K L M N O P Q R S T U V W X Y Z 0 1 2 3 4 5 6 7 8 9 ...

> LO-RES-NINE > MINUS > WIDE <

# Lo-Res-Nine

< 4.5 PT >

TYPO NON HABENT CLARITATEM  
Insitam, est usus legentis in  
iis qui facit eorum claritatem.  
Investigationes demonstra

< 9 PT >

TYPO NON HABENT CLARITATEM INSITAM; EST  
usus legentis in iis qui facit eorum claritatem. Investigationes demonstraverunt  
lectores legere melius quod ii legunt  
saepius. Claritas est etiam processus  
dynamicus, qui sequitur mutationem con-  
suetudinum lectorum. Mirum est notare

A B C D E F G H I J K L M N O P Q R S T U V W X Y Z a b c d e f g h i j k l m n o p q r s t u v w x y z 0 1 2 3 4 5 ...

> SMALL CAPS <

A B C D E F G H I J K L M N O P Q R S T U V W X Y Z 0 1 2 3 4 5 6 7 8 9 ...

> LO-RES-NINE > PLUS > WIDE <

# Lo-Res-Nine

< 4.5 PT >

TYPO NON HABENT CLARITATEM  
Insitam; est usus legentis in  
iis qui facit eorum claritatem.  
Investigationes demonstra

< 9 PT >

TYPO NON HABENT CLARITATEM INSITAM; EST  
usus legentis in iis qui facit eorum claritatem. Investigationes demonstraverunt  
lectores legere melius quod ii legunt  
saepius. Claritas est etiam processus  
dynamicus, qui sequitur mutationem con-  
suetudinum lectorum. Mirum est notare

A B C D E F G H I J K L M N O P Q R S T U V W X Y Z a b c d e f g h i j k l m n o p q r s t u v w x y z 0 1 2 3 4 5 ...

> SMALL CAPS <

A B C D E F G H I J K L M N O P Q R S T U V W X Y Z 0 1 2 3 4 5 6 7 8 9 ...

> LO-RES-NINE > NARROW > BOLD <

# Lo-Res-Nine

(4.0 PT)

Typi non habent claritatem insitam; est usus legentis in iis qui facit eorum claritatem. Investigationes demonstraverunt lectores legere melius quod ii legunt saepius. Claritas est etiam processus dynamicus, qui sequitur mutationem consuetudinum lectorum. Mirum est notar

< 9 PT >

Typi non habent claritatem insitam; est usus legentis in iis qui facit eorum claritatem. Investigationes demonstraverunt lectores legere melius quod ii legunt saepius. Claritas est etiam processus dynamicus, qui sequitur mutationem consuetudinum lectorum. Mirum est notar

A B C D E F G H I J K L M N O P Q R S T U V W X Y Z a b c d e f g h i j k l m n o p q r s t u v w x y z 0 1 2 ...

> SMALL CAPS <

A B C D E F G H I J K L M N O P Q R S T U V W X Y Z 0 1 2 3 4 5 6 7 8 9 ...

> LO-RES-NINE > WIDE > BOLD <

# Lo-Res-Nine

(4.5 PT)

Typi non habent claritatem insitam; est usus legentis in iis qui facit eorum claritatem. Investigationes demonstraverunt lectores legere melius quod ii legunt saepius. Claritas est etiam processus dynamicus, qui sequitur mutationem consue

< 9 PT >

Typi non habent claritatem insitam; est usus legentis in iis qui facit eorum claritatem. Investigationes demonstraverunt lectores legere melius quod ii legunt saepius. Claritas est etiam processus dynamicus, qui sequitur mutationem consue

A B C D E F G H I J K L M N O P Q R S T U V W X Y Z a b c d e f g h i j k l m n o p q r s t u v w ...

> SMALL CAPS <

A B C D E F G H I J K L M N O P Q R S T U V W X Y Z 0 1 2 3 4 5 6 7 8 9 ...

> LO-RES-NINE > WIDE > BOLD > ALTERNATE <

# Lo-Res-Nine

(4.8 PT)

Typi non habent claritatem insitam; est usus legentis in iis qui facit eorum claritatem. Investigationes demonstraverunt lectores legere melius quod ii legunt saepius. Claritas est etiam processus dynamicus, qui sequitur mutationem consue

< 9 PT >

Typi non habent claritatem insitam; est usus legentis in iis qui facit eorum claritatem. Investigationes demonstraverunt lectores legere melius quod ii legunt saepius. Claritas est etiam processus dynamicus, qui sequitur mutationem consue

A B C D E F G H I J K L M N O P Q R S T U V W X Y Z a b c d e f g h i j k l m n o p q r s t u v w ...

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> LO-RES-NINE > PLUS > NARROW > BOLD <

# Lo-Res-Nine

(4.5 PT)

TYPI NON HABENT CLARITATEM  
INSTITAM; EST USUS LEGENTIS IN  
IIS QUI FACIT EORUM CLARITATEM.  
INVESTIGATIONES DEMONSTRARERUNT  
LECTORES LEGERE MELIUS QUOD II LEGUNT  
SAEPIUS. CLARITAS EST ETIAM PROCESSUS  
DYNAMICUS, QUI SEQUITUR MUTATIONEM CON-  
SUETUDINUM LECTORUM. MIRUM EST NOTARE

< 9 PT >

A B C D E F G H I J K L M N O P Q R S T U V W X Y Z a b c d e f g h i j k l m n o p q r s t u v w x y z 0 1 2 3 ...

> SMALL CAPS <

A B C D E F G H I J K L M N O P Q R S T U V W X Y Z 0 1 2 3 4 5 6 7 8 9 ...

> LO-RES-NINE > PLUS > WIDE > BOLD <

# Lo-Res-Nine

(4.5 PT)

TYPI NON HABENT CLARITATEM  
INSTITAM; EST USUS LEGENTIS IN  
IIS QUI FACIT EORUM CLARITATEM. INVESTIGATIONES  
DEMOMSTRARERUNT LECTORES LEGERE  
MELIUS QUOD II LEGUNT SAEPIUS. CLARI-  
TAS EST ETIAM PROCESSUS DYNAMICUS,  
QUI SEQUITUR MUTATIONEM CONSU

< 9 PT >

A B C D E F G H I J K L M N O P Q R S T U V W X Y Z a b c d e f g h i j k l m n o p q r s t u v w ...

> SMALL CAPS <

A B C D E F G H I J K L M N O P Q R S T U V W X Y Z 0 1 2 3 4 5 6 7 8 9 ...

> LO-RES-NINE > PLUS > WIDE > BOLD > ALTERNATE <

# Lo-Res-Nine

(4.5 PT)

TYPI NON HABENT CLARITATEM  
INSTITAM; EST USUS LEGENTIS IN  
IIS QUI FACIT EORUM CLARITATEM. INVESTIGATIONES  
DEMOMSTRARERUNT LECTORES LEGERE  
MELIUS QUOD II LEGUNT SAEPIUS. CLARI-  
TAS EST ETIAM PROCESSUS DYNAMICUS,  
QUI SEQUITUR MUTATIONEM CONSU

< 9 PT >

A B C D E F G H I J K L M N O P Q R S T U V W X Y Z a b c d e f g h i j k l m n o p q r s t u v w ...

> LO-RES-NINES > ALL 22 FONTS > \$95

# Lo-Res

## Lo-Res-Nines

Lo-Res-Nine > NARROW & SMALL CAPS  
Lo-Res-Nine > NARROW BOLD & SMALL CAPS  
Lo-Res-Nine > WIDE & SMALL CAPS  
Lo-Res-Nine > WIDE-BOLD & SMALL CAPS & BOLD ALTERNATE  
Lo-Res-Minus-Nine > NARROW & SMALL CAPS  
Lo-Res-Minus-Nine > WIDE & SMALL CAPS  
Lo-Res-Plus-Nine > NARROW & SMALL CAPS  
Lo-Res-Plus-Nine > WIDE & SMALL CAPS  
Lo-Res-Plus-Nine > BOLD > NARROW & SMALL CAPS  
Lo-Res-Plus-Nine > BOLD > WIDE, SMALL CAPS & BOLD ALTERNATE  
ALL 22 FONTS > \$95

## Lo-Res-Teens

Lo-Res-Fifteen > NARROW  
Lo-Res-Fifteen > BOLD & BOLD ALTERNATE  
Lo-Res-Twelve > NARROW  
Lo-Res-Twelve > REGULAR  
Lo-Res-Twelve > BOLD & BOLD ALTERNATE  
ALL 7 FONTS > \$65

## Lo-Res-Twenties

Lo-Res-Twenty-Eight > NARROW  
Lo-Res-Twenty-Eight > REGULAR  
Lo-Res-Twenty-Two > NARROW  
Lo-Res-Twenty-Two > BOLD  
Lo-Res-Twenty-Two > SERIF  
Lo-Res-Twenty-One > SERIF  
ALL 6 FONTS > \$65

## SINGLE FONTS

Lo-Res-Twenty-Eight > NARROW  
Lo-Res-Twenty-Eight > REGULAR  
Lo-Res-Twenty-Two > NARROW  
Lo-Res-Twenty-Two > SERIF  
Lo-Res-Twenty-Two > BOLD  
Lo-Res-Twenty-One > SERIF  
Lo-Res-Fifteen > NARROW  
Lo-Res-Fifteen > BOLD & BOLD ALTERNATE  
Lo-Res-Twelve > NARROW  
Lo-Res-Twelve > REGULAR  
Lo-Res-Twelve > BOLD & BOLD ALTERNATE  
Lo-Res-Nine > NARROW & SMALL CAPS  
Lo-Res-Nine > NARROW BOLD & SMALL CAPS  
Lo-Res-Nine > WIDE & SMALL CAPS  
Lo-Res-Nine > WIDE BOLD, SMALL CAPS & BOLD ALTERNATE  
Lo-Res-Minus-Nine > NARROW & SMALL CAPS  
Lo-Res-Minus-Nine > WIDE & SMALL CAPS  
Lo-Res-Plus-Nine > NARROW & SMALL CAPS  
Lo-Res-Plus-Nine > WIDE & SMALL CAPS  
Lo-Res-Plus-Nine > BOLD NARROW & SMALL CAPS  
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CHO LA SLAB REGULAR

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CHO LA SLAB 600 ONE

Cholla Slab  
CHO LA SLAB BOLD

Cholla Wide  
CHO LA W DE

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CHO LA W DE SMOOTH

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CT ZEN BOLD

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COUNCIL BAPTIST COUNCIL

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Dalliance  
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DALLIANCE LIGATURES

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DALLIANCE SCR PT LIGATURES

Dalliance  
DALLIANCE SCR PT DRAFT

DALLIANCE LIGATURES

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DEAD HISTORY ROMAN

Dead History  
DEAD HISTORY BOLD

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ELLIOTT'S VENUS DIOXIDE 0

**EXOCE+**  
EXOCE+ 0

**EXOCE+**  
EXOCE+ 0

**EXOCE+**  
EXOCE+ 0

**Filosofia**  
FILOSOFIA REGULAR

**Filosofia**  
FILOSOFIA ITALIC

**Filosofia**  
FILOSOFIA BOLD

**Filosofia**  
FILOSOFIA SMALL CAPS & FRACTION

**Filosofia**  
FILOSOFIA GRAND CAPS

**Filosofia**  
FILOSOFIA GRAND BOLD

**FILOSOFIA**  
FILOSOFIA UNICASE

**FILOSOFIA**  
FILOSOFIA 0

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JOURNAL TEXT

**Journal**  
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**Journal**  
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**JOURNAL**  
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**JOURNAL**  
JOURNAL SMALL CAPS & FRACTION

**Keedy**  
KEEDY SANS REGULAR

**Keedy**  
KEEDY MHS BOLD

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LO-RES 28 NARROW EMPEROR 0

**Lo-Res-Twenty-Eight**  
LO-RES 28 REGULAR (UNIVERSAL 0)

**Lo-Res-Twenty-Two**  
LO-RES 22 NARROW EMPEROR 0

**Lo-Res-Twenty-Two**  
LO-RES 22 BOLD OAKLAND 0

**Lo-Res-Twenty-Two**  
LO-RES 22 SUPER BOLD 0

**Lo-Res-Twenty-One**  
LO-RES 21 SERIF (EMIGRE 0)

**Lo-Res-Fifteen**  
LO-RES 15 NARROW EMPEROR 0

**Lo-Res-Fifteen**  
LO-RES 15 BOLD & BOLD ALT (EMIGRE & OAKLAND 0)

**Lo-Res-Twelve**  
LO-RES 12 NARROW EMPEROR 0

**Lo-Res-Twelve**  
LO-RES 12 REGULAR (UNIVERSAL 0)

**Lo-Res-Twelve**  
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**Lo-Res-Nine**  
LO-RES 9 NARROW & SMALL CAPS (BASE 9 BITMAP)

**Lo-Res-Nine**  
LO-RES 9 NARROW BOLD & SMALL CAPS

**Lo-Res-Nine**  
LO-RES 9 NARROW & SMALL CAPS

**Lo-Res-Nine**  
LO-RES 9 BOLD NARROW & SMALL CAPS

**Lo-Res-Nine**  
LO-RES 9 BOLD NARROW & SMALL CAPS

**lunatix**

**lunatix**

0NA\*+BD 0

**Mason Sans**  
MASON SANS REGULAR & SUPER

**Mason Sans**  
MASON SANS ALT REG & SUPER

**Mason Sans**  
MASON SANS BOLD & SUPER BOLD

**Mason Sans**  
MASON SANS BOLD & SUPER BOLD

**Mason Serif**  
MASON SERIF REGULAR & SUPER

**Mason Serif**  
MASON SERIF ALT REG & SUPER

**Mason Serif**  
MASON SERIF BOLD & SUPER BOLD

**Mason Serif**  
MASON SERIF FAULT BOLD & SUPER BOLD

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MATRIX BOOK

**Matrix**  
MATRIX REGULAR

**Matrix**  
MATRIX BOLD

**Matrix Script**  
MATRIX SCR PT BOOK

**Matrix Script**  
MATRIX SCRIPT REGULAR

**Matrix Script**  
MATRIX SCR PT BOLD

**MATRIX**  
MATRIX SMALL CAPS & FRACTION BOOK

**MATRIX**  
MATRIX SMALL CAPS & FRACTION REGULAR

**MATRIX**  
MATRIX SMALL CAPS & FRACTION BOLD

**Matrix**  
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**Matrix**  
MATRIX X NARROW

**Matrix**  
MATRIX X WIDE

**Matrix Inline**  
MATRIX INLINE SCRIPT

**Matrix Inline**

MATRIX INLAINE 0

**Modula Sans**  
MODULA SANS REGULAR

**Modula Sans**  
MODULA SANS BOLD

**Modula Sans**  
MODULA SANS BLACK

**Modula Serif**  
MODULA SERIF REGULAR

**Modula Serif**  
MODULA SERIF BOLD

**Modula Serif**  
MODULA SERIF BLACK

**Modula Round**  
MODULA ROUND SANS REGULAR & SUPER

**Modula Round**  
MODULA ROUND SANS BLACK & SUPER

**Modula Round**  
MODULA ROUND SERIF REGULAR & SUPER

**Modula Round**  
MODULA ROUND SERIF BLACK & SUPER

**Modula Round**  
MODULA RIBBED

**Modula Round**  
MODULA GUTA BOLD & SUPER

**Motion**  
MOTION LIGHT

**Motion**  
MOTION BOLD

**Mrs Eaves**  
MRS EAVES REGULAR

**Mrs Eaves**  
MRS EAVES MEDIUM

**Mrs Eaves**  
MRS EAVES BOLD

**Mrs Eaves**  
MRS EAVES BOLD

**Mrs Eaves**  
MRS EAVES REGULAR

**Mrs Eaves**  
MRS EAVES MEDIUM

**Mrs Eaves**  
MRS EAVES BOLD

**Mrs Eaves**  
MRS EAVES MEDIUM

AAQHEctgisp	Quartet	Suburban	Triplex Serif
AAQHEctgisp	QUARTET	Suburban	Triplex Serif
AAQHEctgisp	QUARTET	Tall Matrix	Triplex Italic
NARLY	Remedy	Tall Modula	Triplex Italic
NARLY	Remedy	Tall Senator	Triplex Italic
NARLY	Remedy	Tarzana Narrow	Triplex Condensed
NARLY	Remedy	Tarzana Narrow	Triplex Condensed
NARLY	Sabbath Black	Tarzana Narrow	Triplex Condensed
NOTCASLON	Sabbath Black	Tarzana Narrow	Triplex Condensed
Oblong	Senator	Tarzana Wide	variex
Oblong	Senator	Tarzana Wide	variex
Ottomat	Senator	Tarzana Wide	variex
Ottomat	Soda©	Tarzana Wide	Vendetta
Ottomat	Soda©	Template Gothic	Vendetta
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OvitWest	Solex	© © © © ©	VENDETTA
OvitWest	Solex	<b>TOTALLY</b>	Vendetta
OvitWest	Solex	<b>Totally</b>	Vendetta
Platelet	Solex	Triplex Sans	Vendetta
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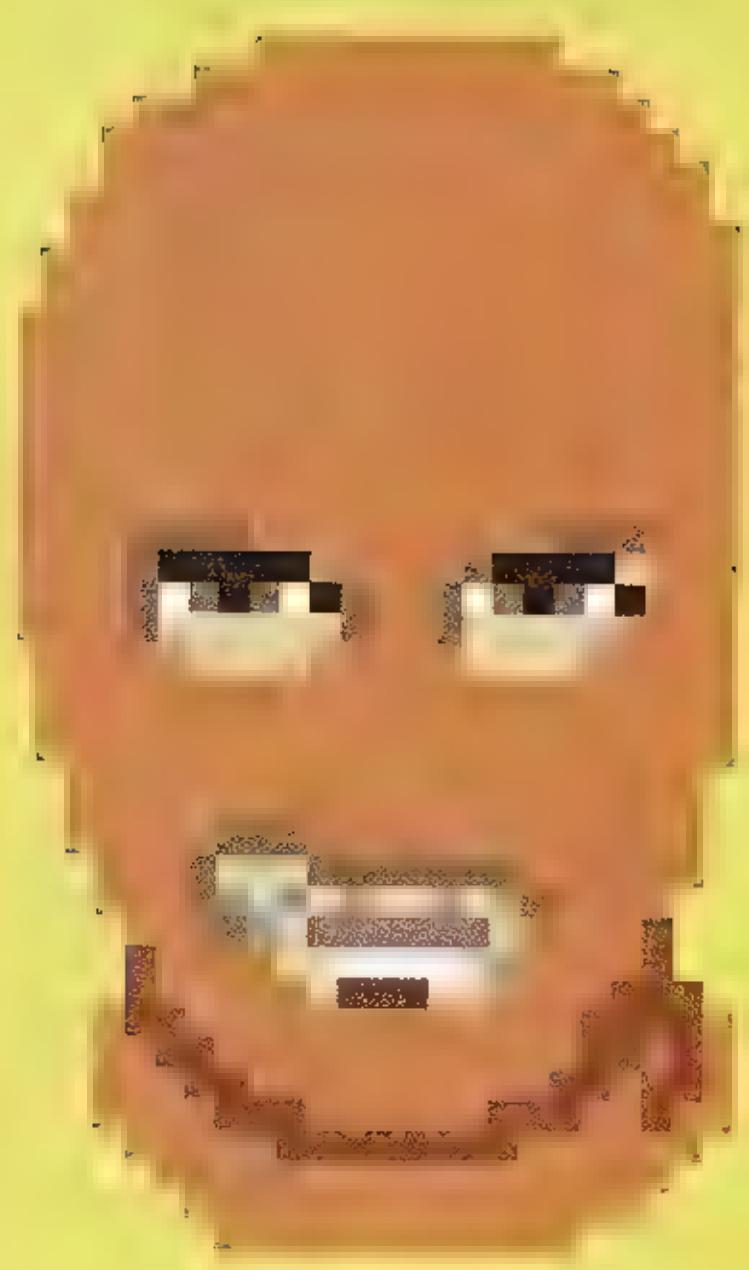
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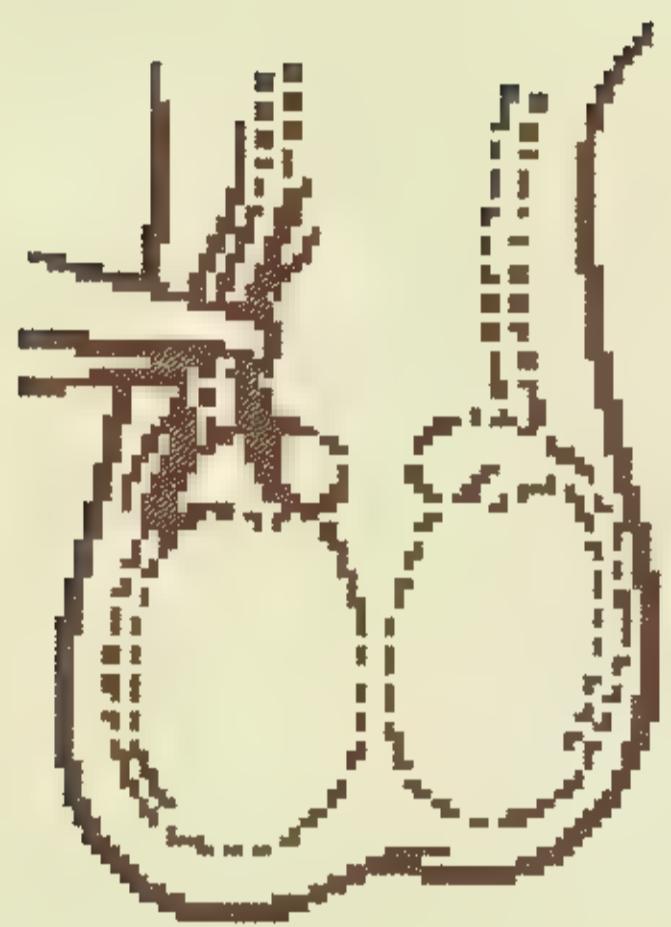
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• • • • •

A NEW KIND OF MEANING

• • • • •

Naïve. Elitist. Arrogant. Hypocritical. Pompous. Outdated. Cynically exploitative. Flawed. Rigid. Unimaginative. Pathetic. Like witnessing a group of eunuchs take a vow of chastity.

No doubt about it, the **First Things First 2000** manifesto, signed by 33 designers, design educators and critics, got right under some people's skins. These are just a few of the barbs and catcalls hurled at the 400-word text and its signatories by individuals who may have rejected its every line and sentiment, but apparently felt sufficiently rattled by its arrival to fire off a public response. In 15 years as a design writer, I have never observed anything in the design press to compare with the scale, intensity and duration of international reaction to **First Things First**.

"You've given us a manifesto that is nothing more than a political pipe dream, full of brash accusations, not too much thought . . . crap," retorts Gary Williams of Pasadena, in a letter to **Emigre** magazine. "The revised manifesto presents an ostensible call to arms against consumerism, yet on closer inspection the criticism is seen to be deeply saturated with the commercial messages it decries," scoffs Nick Shinn of Toronto in his letter to **Eye**. "Product marketing is exactly what this manifesto revival is all about: it's a promotion for **Adbusters**!"

Rudy VanderLans, a signatory and editor of **Emigre** magazine, unrepentantly defends the text. "To me, the **First Things First** manifesto is inspirational and encouraging. It tells me there are many design professionals who have social standards that influence whom they choose to work for and what kind of work they do. The manifesto's aim is not to hold designers culpable for the world's social and

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IN 15 YEARS AS A DESIGN WRITER, I HAVE NEVER OBSERVED ANYTHING IN THE DESIGN PRESS TO COMPARE WITH THE SCALE, INTENSITY AND DURATION OF INTERNATIONAL REACTION TO **FIRST THINGS FIRST**.



economic problems. On the contrary, it sees designers as having real potential to help cure its ills and make this world a better place.”

To anyone who doesn’t belong to the intense and often self-regarding design community, all this might seem like nothing more than a noisy squabble between a bunch of insiders. But something of crucial importance for everyone is being debated here. We live in an increasingly designed world and design is widely understood now as an essential tool of capitalist consumerism. What we are rapidly losing sight of, in the rush to add seductive stylistic value to commercial goods and services and to transform life into a brand- and status-obsessed shopping spree, is the idea that design, as a way of thinking about systems, structures and relationships — large and small, conceptual and visual — could have uses other than commercial promotion. That it might also be an imaginative tool for solving non-commercial problems; for shaping a sustainable environment and an equitable public realm; for encouraging democratic participation and new kinds of social interaction; for expressing ideas, values and ways of feeling that originate down below, among ordinary people — us! — in our own neighborhoods, from our own concerns. That it might be used in service to our collectively determined community needs, not just to deliver top-down fashion diktats and purchasing imperatives from megacorp boardrooms and conquer-the-world marketing teams. That design is not only an activity that trendy metropolitan design “creatives” engage in; it’s a universal human life-skill, a way of ordering, interpreting and enhancing our artifacts, images and surroundings, in which

WHAT WE ARE RAPIDLY LOSING SIGHT OF, IN THE RUSH TO ADD SEDUCTIVE STYLISTIC VALUE TO COMMERCIAL GOODS AND SERVICES AND TO TRANSFORM LIFE INTO A BRAND- AND STATUS-OBSSESSED SHOPPING SPREE, IS THE IDEA THAT DESIGN, AS A WAY OF THINKING ABOUT SYSTEMS, STRUCTURES AND RELATIONSHIPS — LARGE AND SMALL, CONCEPTUAL AND VISUAL — COULD HAVE USES OTHER THAN COMMERCIAL PROMOTION.

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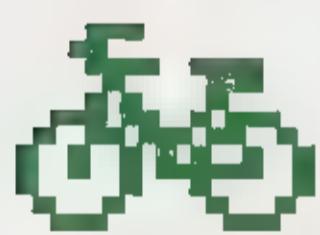
all of us should have a stake.

The text that created this unprecedented ruckus was launched in August 1999 by **Adbusters** and concurrently ran in five design magazines — **Emigre** and the **AIGA Journal** in North America, **Eye** and **Blueprint** in Britain, and **Items** in the Netherlands. In the following months, it also appeared in the American titles **I.D.**, **Communication Arts** and **Print**, the British titles **Design Week** and **Creative Review**, Germany's **Form**, Japan's **Idea**, the Czech Republic's **Typografia** and **Buletin**, and Norway's **Visuelt**, among others. A group of Croatian designers in Zagreb made an animation out of the text. A Dutch designer, clearly no fan of **FTF**, was provoked to start his own website — “Innovation and Design for Information Empowerment” — as a forum in which to thrash out issues raised by the manifesto. A Turkish designer put up a page declaring how much **FTF** meant to her. At the **Adbusters** website, more than 1,650 people have now added their names to those of the original 33 signatories.

All the while, emails and letters to the various editors kept flooding in; some positive and supportive, some boiling with righteous indignation, some just plain perplexed. In design schools, there has been a lasting show of interest. **FTF** has been used as a discussion topic, as its authors hoped, and many signatories have received questions about autonomy, responsibility and ethical practice from students researching essays and projects based on the text. There has been public discussion, too, at specially organized events and lectures in the United States — in New York, Chicago and Boston — and in the UK and the Czech Republic. Here, though, there is still much to be

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ALL THE WHILE, EMAILS AND LETTERS TO THE VARIOUS EDITORS KEPT FLOODING IN; SOME POSITIVE AND SUPPORTIVE, SOME BOILING WITH RIGHTEOUS INDIGNATION, SOME JUST PLAIN PERPLEXED.



done. Design organizations mindful of their members' commercial interests have been notably reluctant to acknowledge the manifesto and encourage full and open debate.

The problem for some designers, it seems, is that they had been so lulled by the complacent political atmosphere of the 1980s and early 1990s that they had no idea where this note of protest was coming from. The old ideological enemy, communism, had imploded and, after 1989, capitalism was hailed by many as the swaggering, uncontested master of the universe. This was the era of the free market and the rise of globalization, a period when political philosophers could seriously declare that history had ended, as though ideological struggle had finally run its course. It was hardly surprising that, for designers who took all this for granted and regarded politics as a crashing bore, the manifesto's arrival, apparently out of the blue, looked like the last feeble gasp of a moribund way of thinking. "It coats itself in the language of intelligent debate," pronounced British design journalist Tim Rich, "but its content belongs back in the rigid structures of unimaginative '70s college campus Marxism."

Rich's penetrating **aperçu** was published in early November 1999; just a month later, the terms of public discussion experienced a force-ten shock. If the remarkable explosion of international anti-corporate feeling seen in Seattle was a watershed event, a second key moment, in early 2000, was the publication by Naomi Klein — Canadian journalist and self-confessed former "mall rat" — of **No Logo**, a blistering attack on the way relentless enforcers of globalization like McDonald's, Nike,

THE PROBLEM FOR SOME DESIGNERS, IT SEEKS, IS THAT THEY HAD BEEN SO LULLED BY THE COMPLACENT POLITICAL ATMOSPHERE OF THE 1980S AND EARLY 1990S THAT THEY HAD NO IDEA WHERE THIS NOTE OF PROTEST WAS COMING FROM.

Calvin Klein and the Gap attempt to exploit the marketing opportunities in every last inch of cultural space. By the end of 2000, the same design pundit who had jeered a year earlier at FTF's "simplistic" attempts to broaden the scope of debate was busy recommending **No Logo** to his readers.

The design profession has not, in any case, swung round to a **No Logo** point of view, even if the book's incongruous presence in the design book shops lurking among the piles of hot-graphics titles might seem to suggest that it has. In conversation, Klein told me that she was struck by the way in which design people who invite her to speak at conferences often seem to misunderstand **No Logo**. They interpret her criticism of branding as evidence of "failure



to communicate,” and imagine the book to be a wake-up call intended to help them deliver their clients’ messages more effectively. Its critique is, in fact, fundamentally opposed to much of what they do, and Klein has added her signature in support of the manifesto.

#### THE SIMPLE GIFT OF BUTT TONERS

This reluctance to face up to the real issues being raised typified responses to *First Things First*. One line of attack taken by its critics was to zero in on the 33 signatories themselves, making wild generalizations about a “professional elite” who supposedly concentrate on rarefied projects for the cultural sector and have little experience of the commercial work they snobbishly condemn. In reality, many of the signatories have years of commercial experience. Milton Glaser, Gert Dumbar and Erik Spiekermann — to single out three of the list’s best-known and most influential names — have multinational corporations as clients, as did the late Tibor Kalman. Bill Drenttel worked for a decade as senior vice president at Saatchi & Saatchi, promoting AT&T cell phones, Pampers nappies and square hamburgers. Jonathan Barnbrook collaborates on TV commercials about Vicks cold remedy and Guinness for British advertising agencies. Meanwhile, other critics preferred to dismiss the signatories as hypocrites precisely **because** they have first-hand experience of the commercial world. “People are looking for any excuse not to address the real issues,” says Rudy VanderLans. “It’s easier to accuse the signatories of hypocrisy or of taking hollow vows than to address the challenge put forward in the manifesto.”

ONE LINE OF ATTACK TAKEN BY ITS CRITICS WAS TO ZERO IN ON THE 33 SIGNATORIES THEMSELVES, MAKING WILD GENERALIZATIONS ABOUT A “PROFESSIONAL ELITE” WHO SUPPOSEDLY CONCENTRATE ON RAREFIED PROJECTS FOR THE CULTURAL SECTOR AND HAVE LITTLE EXPERIENCE OF THE COMMERCIAL WORK THEY SNOBBISHLY CONDEMN.

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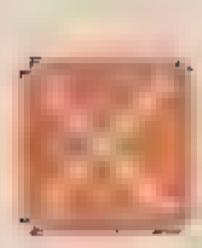
It was also striking how much offense some people took to the list of commercial products given as examples in the manifesto (“dog biscuits, designer coffee . . . butt toners” etc.). This provided yet more evidence, they claimed, of the “elitism” of designers who may have no occasion to value these items in their own lives, but seemed to want to deny others their perfectly legitimate needs and pleasures. Why shouldn’t dog owners be given the “simple gift” of a well-designed dog-biscuit package? as Michael Bierut, president of the American Institute of Graphic Arts, put it in one of the most incisive attacks. “What makes dog-biscuit packaging an unworthy subject of our attention, as opposed to, say, a Walker Art Center catalog? Don’t dachshund owners deserve some measure of beauty, wit and intelligence in their lives, too?” Bierut wrote in the spring of 2000.

This is a fair point — though you might raise an eyebrow at the implication that when it comes to beauty, wit and intelligence, some of us have to settle for dog-biscuit boxes. Here, in retrospect, the manifesto’s writers probably made a tactical error by following Ken Garland’s original 1984 **First Things First** and including a product list at all. While some specificity seemed to be called for — otherwise what does “commercial work” mean? — almost any solid example will be problematic for someone. The point of the list, however, is not to fixate on dog biscuits or butt toners, or to damn all forms of product packaging, but to sketch in a broad domain of activity: the domain that dominates visual production and monopolizes designers’ talents and energy.

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IT WAS ALSO STRIKING HOW MUCH OFFENSE SOME PEOPLE TOOK TO THE LIST OF COMMERCIAL PRODUCTS GIVEN AS EXAMPLES IN THE MANIFESTO (“DOG BISCUITS, DESIGNER COFFEE . . . BUTT TONERS” ETC.), THIS PROVIDED YET MORE EVIDENCE, THEY CLAIMED, OF THE “ELITISM” OF DESIGNERS WHO MAY HAVE NO OCCASION TO VALUE THESE ITEMS IN THEIR OWN LIVES, BUT SEEMED TO WANT TO DENY OTHERS THEIR PERFECTLY LEGITIMATE NEEDS AND PLEASURES.



**ERREOR  
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## GREAT DESIGN FOR DESIGN'S SAKE

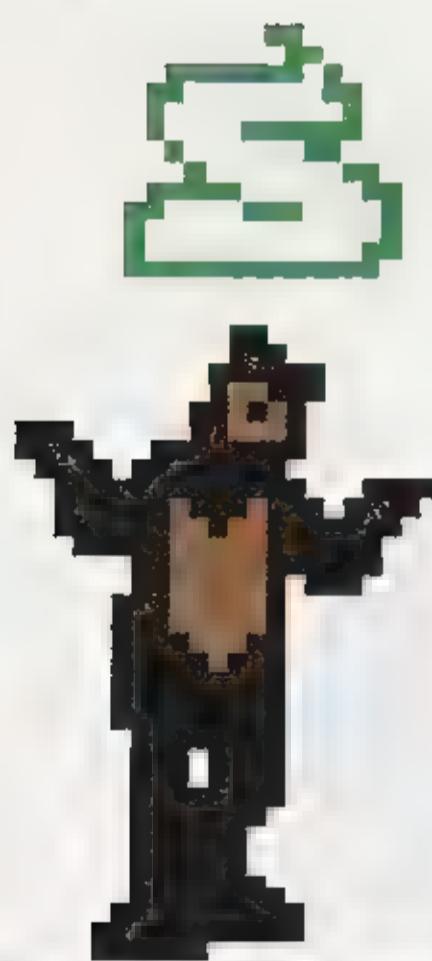
If **FTF** was a “Marxist” throwback for some observers, it certainly didn’t provide any occasion for celebration at the headquarters of **Living Marxism** magazine, where readers were solemnly informed that it is a graphic designer’s neutral and impersonal task to communicate messages to “whomever about whatever.” Yet this cavalier dismissal of **FTF**’s ethical challenge was by no means unique. According to the representatives of a British design “thinktank” called Design Agenda, being a designer is merely a job, no different in essence from being an accountant. At work, they insist, designers should concentrate on creating “great design for design’s sake,” while political commitment should be confined to any remaining free time. “Who you work for and what projects you end up working on is largely a career and not a political issue.”

The alienation felt by some designers in the workplace is all too clear from letters published in **Adbusters**. “I have been struggling with ‘satisfying the client’ and not my own needs,” writes Tod Ramzi Karam of Seattle. “Where and when can we draw the line?” The only answer the “design for design’s sake” faction offer those who feel the longing to reconcile talent and conscience, to integrate work and life, is to get their heads down, grit their teeth and get on with it — because that’s what graphic designers do.

Hand-in-hand with the “neutral designer” argument comes the claim that visual communicators need not worry about the value of the messages they convey because consumers are more than

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THE ONLY ANSWER THE “DESIGN FOR DESIGN’S SAKE” FACTION OFFER THOSE WHO FEEL THE LONGING TO RECONCILE TALENT AND CONSCIENCE, TO INTEGRATE WORK AND LIFE, IS TO GET THEIR HEADS DOWN, GRIT THEIR TEETH AND GET ON WITH IT — BECAUSE THAT’S WHAT GRAPHIC DESIGNERS DO.



capable of deciding for themselves. To think anything else is to reveal yourself to be a “sneering and puritanical” elitist, with a lamentably low opinion of the public’s intelligence, according to Design Agenda. The gross generalization in this piece of sophistry masks a much more complex reality. First, designers are consumers, too. If, as a consumer, you disagree with something, why shouldn’t you apply this awareness to your choices and practice as a designer? Second, people vary enormously. Some are extremely skeptical and hard to persuade, some are pushovers and most of us fall somewhere in between. Advertisers and marketers know this and devise their strategies accordingly. It is often repeated that western consumers are exposed to something like 3,000 advertising messages a day — we can safely conclude that the number is huge. It belittles nobody’s intelligence to say that, deluged with commercial messages day after day, most of us are simply not in a position to decode each one rationally on its merits.

If we want to know how advertising actually works and what its goal is, who better to ask than an adman? Step forward Jelly Helm, a professor of advertising, former senior vice president at The Martin Agency, and ex-creative director at Wieden & Kennedy — in other words, a man who has sat at the nerve center of advertising cool. “Advertising’s goal, of course, is to make you want something,” explains Helm. “To create desire. That begins by making you unhappy with what you currently have, or don’t have. Advertising widens the gap between what you have and what you want. Wanting to buy something, then, is a response to the feelings of dissatisfaction, envy and craving. A perpetual state of conflict.

IF, AS A CONSUMER, YOU DISAGREE WITH SOMETHING, WHY  
SHOULDN’T YOU APPLY THIS AWARENESS TO YOUR CHOICES  
AND PRACTICE AS A DESIGNER?

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"It's on these emotions that a world economy and a dominant philosophy have been built, encouraging the act of spending to increase personal happiness, well-being, and ultimately, one's identity."

Reading the commentary that greeted **FTF**, it was surprising how few of its critics fully embraced its most urgent points. The fact that some advertising is amusing and well made is irrelevant, since what matters is the combined impact on the viewer of **all** advertising as the dominant mode of public speech. Here, the medium truly is the message, and the message is a value system embodying an ideology that many of us do not share and want to resist. As Helm puts it: "When you build a system on a foundation of desire, dissatisfaction, envy and inadequacy, people buy things, yes, but it's no surprise that it happens at the expense of some damage to the psyche."

#### CONFISCATION OF SPACE

**First Things First** is not so unrealistic as to imagine that there could be no advertising at all. The text doesn't prohibit commercial work, or argue that such work should be of inferior quality, or demand that designers throw up their hands in horror and abandon any attempt to help shape commercial and civic space. It does, however, point out that designers who devote their efforts **primarily** to advertising, marketing and brand development are thereby helping to construct and endorse a mental environment that is having profound effects on the way people think and behave. The manifesto asks

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DESIGNERS WHO DEVOTE THEIR EFFORTS **PRIMARILY** TO ADVERTISING, MARKETING AND BRAND DEVELOPMENT ARE THEREBY HELPING TO CONSTRUCT AND ENDORSE A MENTAL ENVIRONMENT THAT IS HAVING PROFOUND EFFECTS ON THE WAY PEOPLE THINK AND BEHAVE



designers to consider where they stand in this system, and if they don't like what they see, to take responsibility for their own part in this process and adjust their position. "Media space is confiscated more and more by advertising and this is very frightening. We need to be more critical of this but it seems there is no resistance going on," says Dutch signatory Armand Mevis. "As a designer you can't change it but you can be aware of what you're doing and who you choose to work for."

Bill Drenttel, a Connecticut-based designer who withdrew from advertising after ten years to start his own design company, agrees. "I believe that the mass of advertising and pressure of marketing lie at the root of this problem. This is not to say that selling things is bad. But I am saying that there's an excess of marketing — the sheer volume and endless pitch of it is just too much. For this reason, I'm glad I left advertising. I'm not against it. I just think it's an industry trapped in a paradigm of more-is-better — more media, more hype, more brands."

This, more than anything, is what **FTF** is about: the increasingly desperate need to preserve a space for other forms of thinking, other shades of feeling and other ways of being in the world — a protected zone free from the banal, unceasing, invasive, mind-scrambling dazzle and clamor of the commercial inferno.

#### A NEW KIND OF MEANING

For some commentators, this was not nearly enough. They found themselves excited, ambivalent, confused. Perhaps they were half in

THE MANIFESTO STATES A POINT OF VIEW, ISSUES A CALL AND ACTS AS A KIND OF STARTER MOTOR, BUT IT DOESN'T PRESCRIBE HOW PEOPLE SHOULD RESPOND TO ITS CHALLENGE. THAT IS ENTIRELY A MATTER OF PERSONAL VALUES AND INDIVIDUAL CHOICE, AND ANY NUMBER OF SCENARIOS OR DEGREES OF RESPONSE ARE POSSIBLE.

agreement with the manifesto, but they were not at all sure what they were supposed to do next. "**FTF 2000** provokes questions but doesn't supply tangible solutions," chides British academic Monika Parrinder, writing in *Eye*. The short answer to this is that there are no handy, off-the-shelf, one-size-fits-all solutions. The manifesto states a point of view, issues a call and acts as a kind of starter motor, but it doesn't prescribe how people should respond to its challenge. That is entirely a matter of personal values and individual choice, and any number of scenarios or degrees of response are possible. One designer might decide to commit herself entirely to non-commercial projects; another, to work mainly in the commercial



sector while making a consistent effort to prise open space for lower-paying community, activist or cultural jobs.

"I don't see how there can be a unifying 'big idea,'" says Siân Cook, a London-based signatory, who is a committed member of the women's design research unit, WD+RU. "There is too much to tackle. But if every designer was part of a 'small idea,' maybe concerning single-issue politics or local campaigns, then that would be a start." American signatory Katherine McCoy, a highly respected design educator, likewise notes the need to become involved in community, environmental and political issues at a local level. "Yes, we can do the occasional pro bono piece. We can also load our work more richly with cultural, social and humanistic connotations and insist on adding non-commercial content. We can design provocative messages that stimulate our audiences to interpret and clarify their values, to make active choices. So much design communicates unitary, static messages."

It's inevitable in a brief document that attempts to condense the views of 33 people (and now 1,650) that there will be differences in interpretation and emphasis. Andrew Howard, for instance, a British designer based in Portugal, calls for nothing less than the "politicization" of **all** design discourse and practice. Dutch supporter Jan van Toorn believes that FTF is not nearly strident enough. "The declaration shows how politically naïve the design world still is when it comes to its own role in the circulation of material and symbolic commodities," he says. Milton Glaser argues that,

AIGA PRESIDENT MICHAEL BIERUT'S RECENT DECISION TO SIGN FTF, DESPITE HIS EARLIER CRITICISMS, IS AN ENCOURAGING SIGN THAT ITS ARGUMENT IS MAKING HEADWAY, EVEN AT THE HEART OF THE PROFESSION.

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on the contrary, such militant language will only scare ordinary, unpoliticized designers away. The strategic objective, he argues, should be to work to reverse the old idea of professional neutrality (which dies hard, as we have seen) and make it seem unprofessional for designers and the organizations that represent them not to be actively concerned about these issues. In other words, a structural reorientation of design practice not by aggressive confrontation, which will fail, but by stealth.

AIGA president Michael Bierut's recent decision to sign **FTF**, despite his earlier criticisms, is an encouraging sign that its argument is making headway, even at the heart of the profession. "I made no secret of my misgivings when **FTF** was first published," he says. "I felt then — and still feel now — that it presents designers with an implied world of black-and-white choices. Yet a good manifesto paints a picture of stark contrasts, and **FTF** has launched a worldwide debate that has elevated our profession and, by challenging us to respond, has made us better designers. Bad design is made by designers who don't think about what they're doing or why they're doing it. Whether you agree or disagree with it, **FTF** makes designers think. I support thinking designers and I support **FTF**."

In his initial response, Bierut, like many others — including some signatories — complained about the vagueness of the line "a new kind of meaning." Why not just "meaning," period? The phrase's virtue, though, is its openness. It suggests a degree of honest uncertainty and indicates a provisional path with the prospect of territory to be discovered. It makes no secret of the awesome scale of the task.

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Rick Poynor is a writer on design, media and the visual arts, and the founding editor of **Eye**, the international review of graphic design. His next collection of essays, **Obey the Giant: Life in the Image World**, will be published by August/Birkhauser in fall 2001.

A version of this essay with full footnotes is available at [cadbusters.org](http://cadbusters.org).



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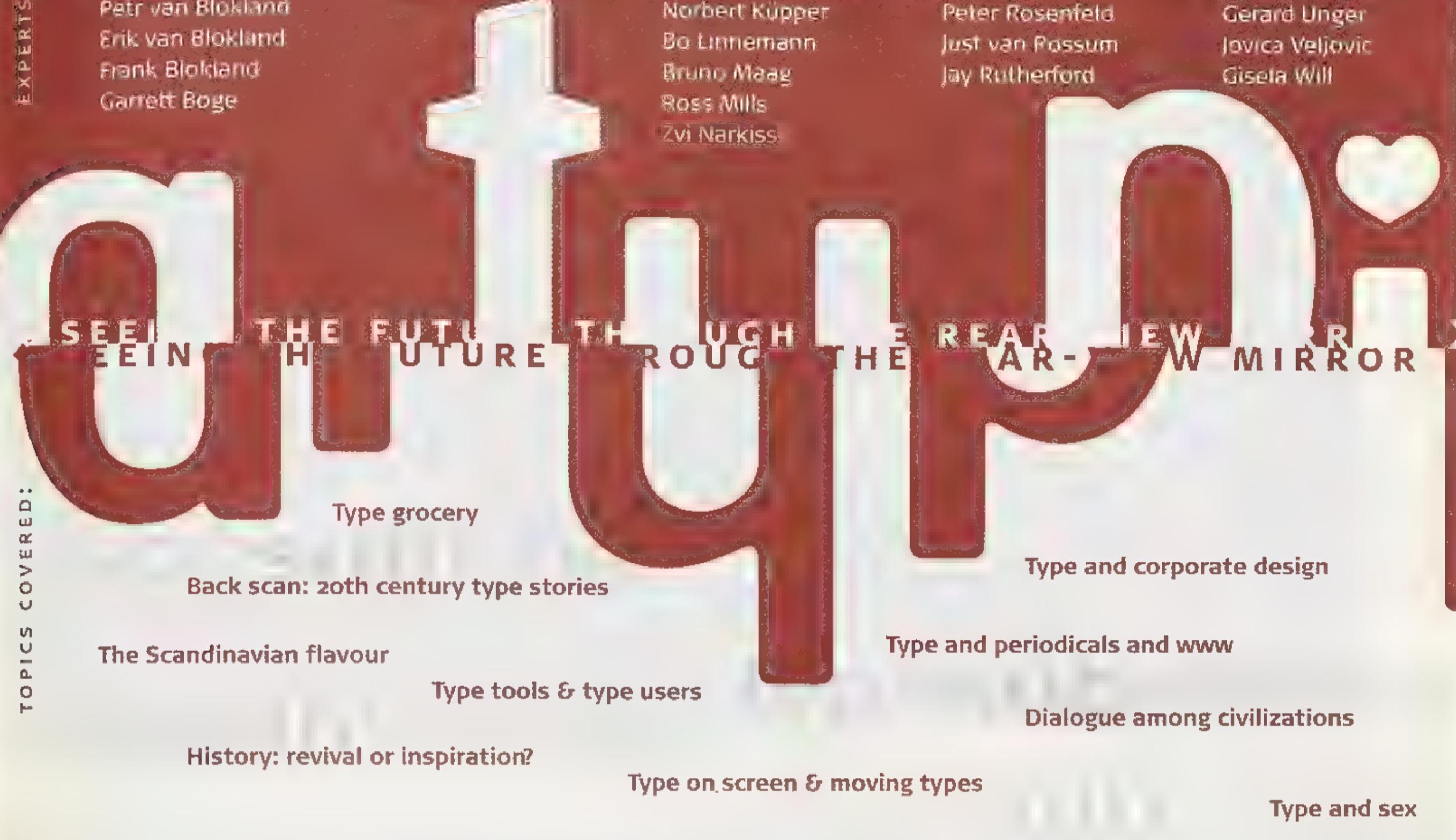
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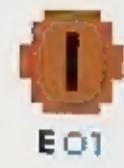
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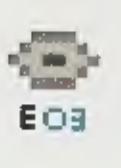




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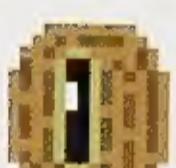
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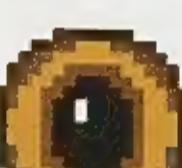
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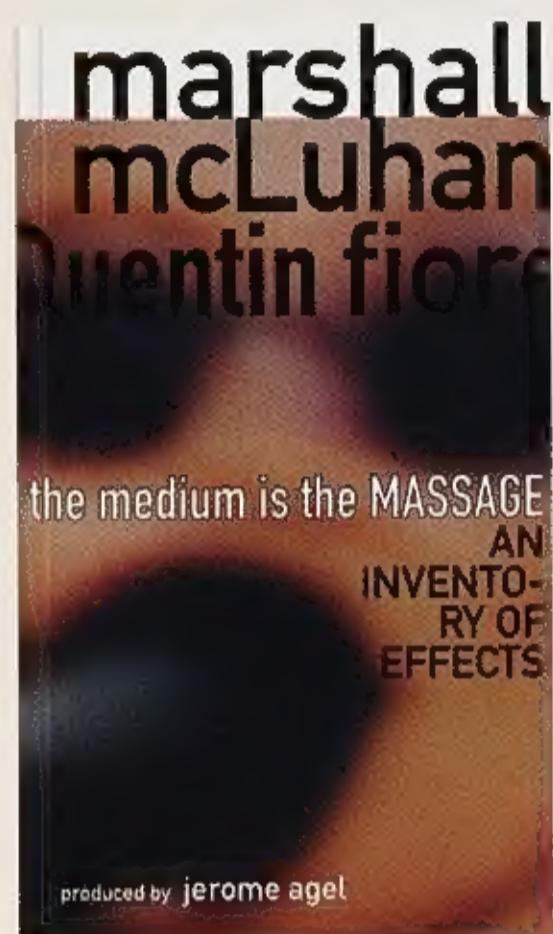


E18

- (01) Boa Constrictor
- (02) Indian Python
- (03) Wide Eyed Vireo
- (04) Pheasant
- (05) Barred Owl
- (06) Red Fox
- (07) Albino Rabbit
- (08) Loon
- (09) Greyed Horned Owl
- (10) Ocelot
- (11) Wild Cat
- (12) Monkey
- (13) Alligator
- (14) Leopard
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# PROVOCATIVE CREATIVITY OR CREATIVE PROVOCATION?

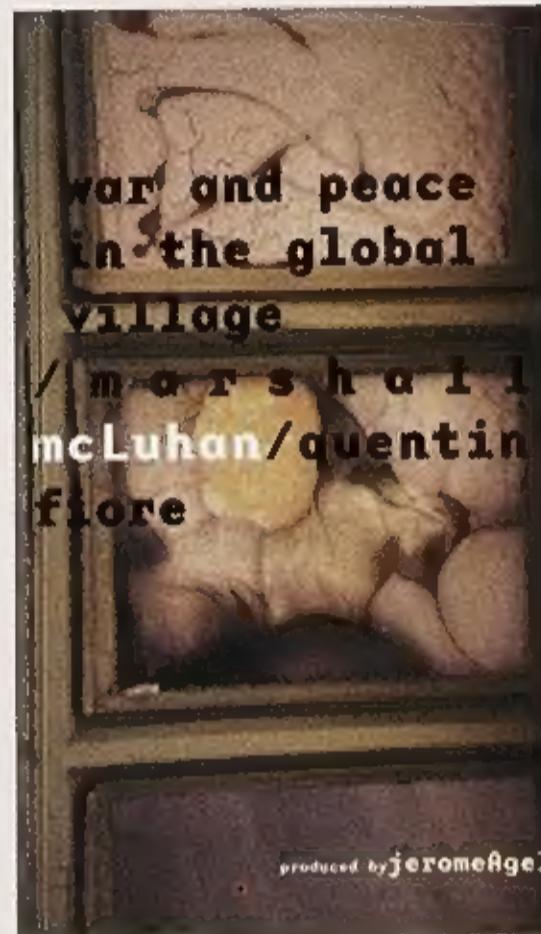
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In *War and Peace in The Global Village* Marshall predicted with great clarity the forthcoming information age and warned that it would be "a transitional era of profound pain and tragic identity quest". He was the first to articulate that all social changes are caused by the introduction of new technology and that technology changes the order of our sensory lives. McLuhan's ideas and observations have proved disturbingly accurate and clearly applicable in the digitized world of the 21st century.

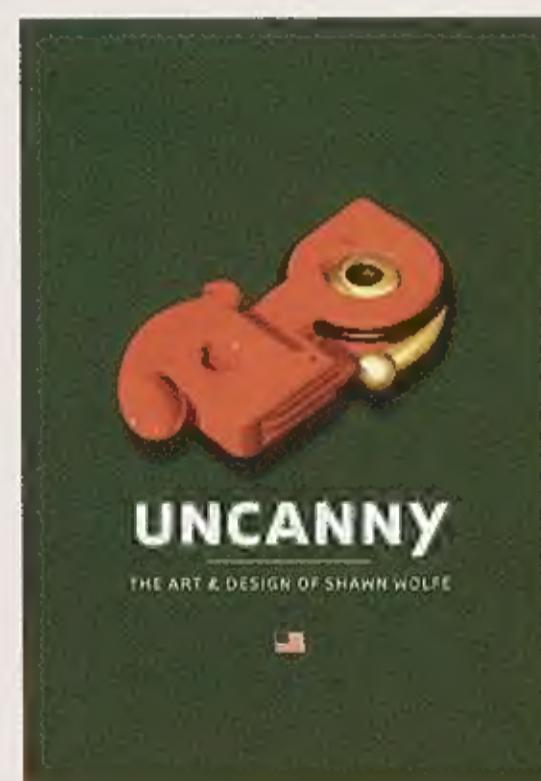
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James called the other day, said he's quitting the army, sick of working on those F-17s. He thinks the Army's going down the drain. He's taking one of those Microsoft courses to become a systems engineer. When I ask him how Ross is doing, he tells me he's still unemployed, wrecked his back working as a gardener. He's holed up in his house working on new songs. It's all he does. He just tinkers away on his music. He's got some new recording equipment that supposedly is going to pay off big time.

Ross occasionally drops a cassette in the mail with two or three new tracks on it. I'm amazed with everything he sends me. I ask James what he thinks of the music, but he tells me he hasn't heard the final results. He and Lisa go in once in a while to record some guitar and drum parts and leave. Same for the other musicians. Ross is the only one who knows what the end result will sound like.

Five years ago Honey Barbara put out their first album titled *FeedLotLoopHole* on Emigre Records. Sold all one thousand copies pressed. People loved the record. Those who heard it. Some very encouraging reviews in the underground press were published, characterized by a general puzzlement on how to describe Honey Barbara's music. Not a bad response at all, but ultimately it said more about the critics than the music. I told James they needed to get a band together and start touring if they ever wanted to sell records. He didn't think they looked cute enough. Except for one live show at New York's famed Knitting Factory, Honey Barbara was to remain solitary.

Then, a couple of months ago, a CD-R master arrived in the mail. Their love for making music had obviously crowded out any concerns for commercial failure. Here's Honey Barbara's second album, Ross said in his note. Seventeen tracks total. Hope you like it. After having tossed around a handful of titles he had called it *I-10 & W. AVE.* - named after an intersection somewhere in San Antonio, Texas where Ross lives or used to live.

It's an unbelievable gem, put together in complete isolation. I fare no better than the critics in trying to describe the music. For a while I ponder the odd sensation that, besides Ross, I'm the only person in the world who has heard this album. It's strange not being able to share your excitement with others over something you love so much. But without them touring, and without the backing of a major record label, this album too could soon disappear into obscurity. There was only one thing to do. Put my money where my mouth is. So Emigre printed 36,000 copies and will give them away for free with our next issue.\*

### **THAT'S HOW MUCH WE LIKE THIS ALBUM.**

We hope you do too. RVDL



\*TO RECEIVE A FREE COPY OF HONEY BARBARA'S NEW ALBUM *I-10 & W. AVE.*,  
CHECK OUT THE MAILING LABEL ON THE FRONT OF THIS MAGAZINE'S WRAPPER, AND MAKE SURE YOUR  
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